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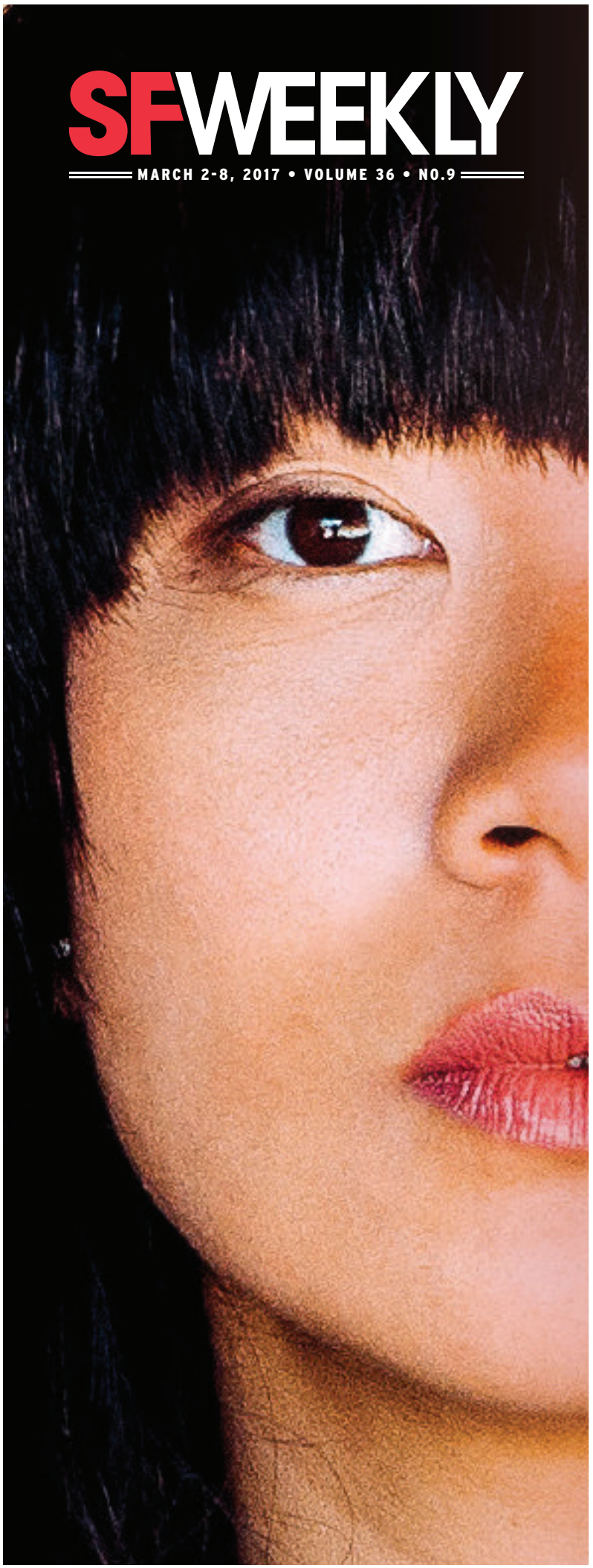
MARCH 2-8, 2017 • VOLUME 36 • NO.9



BAD ASS WOMEN OF THE BAY

THAO NGUYEN

OLGA TALAMANTE

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Doing Doughnuts In a Monster Truck
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Catching Up with DJ Jazzy Jeff
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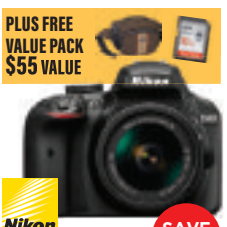
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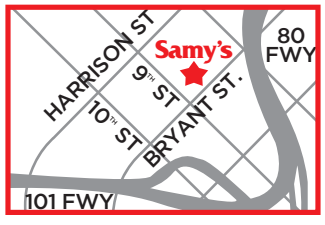

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SUBSCRIPTIONS

Domestic subscriptions are $60 for six months or $115 for 12 months. Mail to: Subscriptions/SF Weekly, 835 Market Street, Suite 550, San Francisco, CA 94103.

VERIFIED

The *SF Weekly* is published Thursdays by San Francisco Media Co. *SF Weekly* is located at 835 Market St. Suite 550, San Francisco, CA 94103.

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A (VERY) LITTLE DAB WILL DO YA

Microdosing on LSD is fun!

By Stephen Jackson

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DIVA IN A BOTTLE

The story behind hip-hop artist Mykki Blanco.

By Brett Callwood

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WHAT IS THE POINT OF THESE SIGNS- PT.1

HOT COMICS FOR COOL PEOPLE

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WHAT IS THE POINT OF THESE SIGNS- PT.2

...SO LIKE THEN HE PULLS OUT THIS KNIFE
A KNIFE!
YEAH, I'M STRESSIN' JUST THINKING ABOUT IT
MIND IF I SMOKE?
UM, ACTUALLY...
DRUG FREE ZONE
HA HA WHOOPS I GUESS I'D BETTER NOT INHALE THE SMOKE FROM THESE MARIJUANA LEAVES
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Trans Girl Next Door

by KYLIE WU

My Dream Man ♥

7 Feet
or taller. I can finally feel like the tiny little Asian girl I've always wanted to be.

Does not have an Asian mom
I already have my own, I cannot deal with another one.

Hairy
to absorb my many Spiro pee leaks when we cuddle.

Strong Hands
to choke the gender dysphoria out of me.

Bubble Butt
to inspire me to be a better artist.

Small eyes
So he can't see all of my broad shoulders.

Big Nose
So it's harder to fall off when I'm riding out my insecurities on his face.

Heavily Bearded
so when we kiss, he can't feel my mustache.

Dad Bod
but not in the way my father's body is. It can't be too obvious to myself that I'm using him to sort out my daddy issues.

Big Dick
If my SRS went wrong, I could borrow some of his dick for the second try.

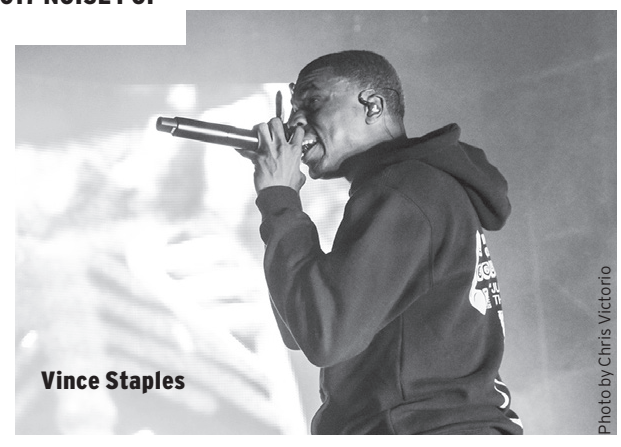
Con Brio

Photo by Chris Victorio

PHOTOS OF 2017 NOISE POP

Deafheaven

Photo by Geoffrey Smith II



Vince Staples

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Die-In Marks Anniversary Of Perez Lopez Shooting

Demonstrators stage their own deaths at the S.F. Hall of Justice in campaign to seek charges for the 2015 shooting of Amilcar Perez Lopez.

By Joe Kukura

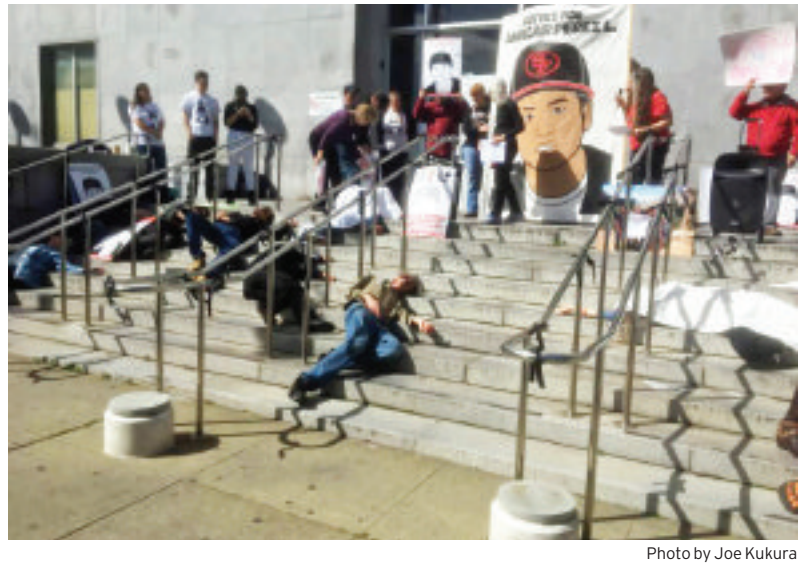

Photo by Joe Kukura

Even though it's been two full years since the 2015 shooting of 21-year-old Guatemalan immigrant Amilcar Perez Lopez, a coalition of activists and community leaders continues to demand his case be brought to a trial. To mark the anniversary of Perez Lopez's shooting, activists held a die-in on Feb. 27 on the steps of the San Francisco Hall of Justice, just outside District Attorney George Gascón's office, to amplify their call for charges against the SFPD.

According to the San Francisco Police Department, Perez Lopez was charging at two police officers with a knife when police shot him on Feb. 26, 2015. Because an autopsy showed that Perez Lopez had been shot in the back, activists and community leaders have been urging Gascón to file charges against the officers. Gascón has not ruled out filing charges, and an investigation is still ongoing.

The Monday afternoon die-in drew about three dozen demonstrators, including San Francisco Public Defender Jeff Adachi and Supervisor Hillary Ronen, who now represents the district where the shooting occurred.

"We have to look at the case within a larger context," Ronen tells *SF Weekly*. "The immigrant community in San Francisco and all around the country is under attack, from everyone from the president of the United States of America to local speculators who continue to drive the displacement crisis."

"You have several police murders," she says. "There hasn't been, in the case of Amilcar, a decision after two years. And that's what I call a systemic breakdown."

This was far from the first demonstration calling for charges in the Perez Lopez shooting, and a grassroots group called Mothers on the March has been gathering at noon every Friday at the Hall of Justice to speak out on the matter.

CALTRAIN FIRES VENDOR AS DEADLINE GOES OFF-TRACK

The Caltrain commuter rail line is tightening its budgetary belt, having just lost a $647 million federal investment that had been earmarked to replace its aging diesel trains with fully electric trains. Now the Peninsula train service is terminating the large contract of an engineering and construction vendor called Parsons Transportation Group, as Caltrain claims that a series of long-overdue safety upgrades has gone off the rails.

The safety upgrade project is called a Communications Based Overlay Signal System (CBOSS), and is designed to eliminate train accidents in the events of human error. The upgrades involve switching to an electronic monitoring system called Positive Train Control that would remotely enforce speed limits, prevent collisions, and monitor the presence of workers or pedestrians on the tracks.

The problem? The project was originally supposed to have been completed by October 2015, according to industry publication *Railway Gazette*.

"The Positive Train Control work being done is imperative to the safety and reliability of rail service on our right of way," Caltrain Chief Operating Officer Michelle Bouchard said in a statement.

"Due to PTG's continued failure to perform, combined with their potential to cause program delay, the decision to terminate was necessary to keep the program on schedule while also exercising cost control over its delivery."

Naturally, Parsons Transportation Group disputes they are in default of the contract and insists they've worked closely with the Peninsula Corridor Joint Powers Board that owns and operates Caltrain in attempts to revise the completion schedule. Both sides have threatened litigation or legal action on the dispute.

According to Caltrain, the PTG contract is pegged at $138 million, and the overall CBOSS project is expected to cost $231 million. The project is part of Caltrain's $647 million electrification project, which itself is currently delayed while the rail line attempts to negotiate the reinstatement of the project's grant funding.

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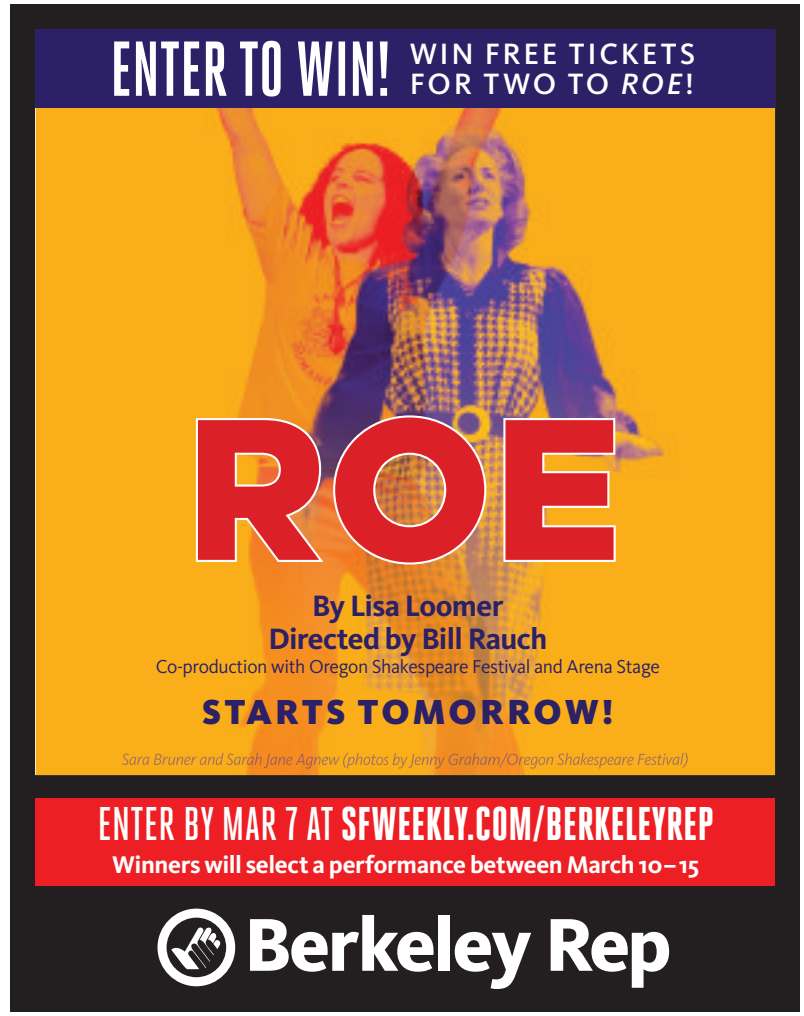
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Could Prop. M In L.A. Lead To Reform?

How a ballot measure aims to use sensible regulations and licensing to kill off SoCal's marijuana black market.

Virgil Grant, a longtime cannabis-industry player and co-founder of the Southern California Coalition (SCC), gets right to the point when I ask him about Proposition M.

"This is the most progressive and influential ordinance that I've ever been involved with in the history of this industry," he says.

With Los Angeles residents set to vote March 7, Prop. M reflects the efforts of the SCC to finally bring comprehensive, sensible cannabis regulations to a city widely regarded as the No. 1 marijuana distribution market in the world. Should it prove successful, the measure may also serve as a blueprint for other cities and California — as well as other states.

"[Prop.] M is definitely going to be the model of what everyone will definitely want to take and plug into their localities, as well as their states," Grant says. "It will lead the charge for how other cities, states, and counties will respond by taking that model and using it for themselves."

Grant, who has been a part of the scene since California passed Prop. 215 in 1996, has seen the industry's tumultuous history and says it's time for the chaos to end.

"I've been around for a long time," he says. "I've been through the Bush years, through federal intervention, DEA raids, and landlord threat letters — the whole nine. I was indicted by the federal government and served six years in federal prison for owning and operating a legitimate medical marijuana facility.

"When I came home, I saw that the industry was not progressing forward in the right way," he adds. "I saw a lot of outside interests coming into L.A. and trying to dictate how L.A.'s market should run, and I said, 'Not in our backyard.' "

That's why Grant started the SCC, one of the driving forces behind Prop. M. Comprised of cultivators, manufacturers, distributors, lab testing companies, delivery services, and collective owners, the SCC offers an accurate reflection of the cannabis industry.

"We needed one unified voice instead of 15 different voices chanting 15 different things," Grant says.

Now that those voices are joined, they are trying to raise awareness for M, a measure that promises to legitimize L.A.'s cannabis industry by creating regulations, establishing a licensing mechanism, and setting reasonable tax structures. In doing so, it will provide a transparent and fair rubric for law enforcement to crack down on so-called illegal operations.

As Adam Spiker, SCC's executive director, explains, discussions with Grant and pivotal figures like Eric Holdstrom from the Cultivators Alliance and NAACP's Donnie Anderson, laid the groundwork for Prop. M.

"Time will tell," Spiker says, "but Prop. M is trying to account for all of the ancillary pieces that need to have their voices heard: the neighborhood councils, the stakeholder groups, certainly the city of L.A. and their elected officials and staff — and, of course, the industry."

Spiker says it was imperative that the SCC highlight what made this legislation different from ones that came before.

"What's different this time? I would say MCRSA [Medical Cannabis Regulation and Safety Act of 2016] is different," he says. "Prop 64 is different. The city council's opinions of it are different. That's why the council voted unanimously to put Proposition M on the ballot."

Another significant factor is the fact that M will finally do away with the 135-dispensary limit on the number of medical dispensaries allowed to have licenses under the auspices of 2013's Prop. D. A lack of licensing was to blame when the passage of Prop. D immediately deemed over 1,000 local dispensaries illegal.

Under Prop. M, rogue shops like the ones affected by Prop. D will be given the chance to apply for licenses from the city. Not only will this drastically reduce the number of shops operating outside of regulations, but it will also ensure that all licensed shops operate under clearly stated safety and business guidelines.

"Proposition M makes it black-and-white," Spiker says of which businesses will be allowed to operate in the city. "You're going to need to comply with the regulations set in place with Prop. M, and the ordinance process afterwards through the City Council, if you want to be an operator in the city going forward. Post-licensing, if you try to stick around as an operator that isn't licensed, the city is going to have more ironclad tools to go shut you down."

This policy goes hand in hand with a taxation model that took into account the failure of earlier Colorado legislation that made regulated cannabis taxes so expensive that many users reverted back to buying medicine on the black market.

"It will be a two-percent gross receipts tax," Spiker explains. "That is, from what I've seen in Southern California, lower than any other municipality. It's going to ultimately make it so the end user or patient doesn't have to pay as high a price for their medicine, and that's going to make it harder for black market operators to do business."

For Grant, a pioneer has long fought for sensible cannabis policy in Southern California, March 7 can't come soon enough.

"You have to keep in mind, as far as cannabis distribution goes, this is the number one market for cannabis distribution and production in the world, hands down," Grant says. "It only makes sense to make sure that this market is fully legitimized in every way — that it's taxed and controlled — and to use those resources to better the city of Los Angeles."

Zack Ruskin covers news, culture, and music for SF Weekly.

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LESSONS LEARNED BY *MOONLIGHT*?

Re: "How to View Art That Isn't Made for You," Nov. 17, by Tatyana Brown

I saw the movie *Moonlight* about 10 days before reading Tatyana Brown's instructive article, "How to View Art That Isn't Made for You," and would like to express my deep gratitude to her for taking the time to tell me in such detail how to respond to a work of art that apparently "wasn't made for" me.

Silly me. I thought art was made for everyone. And how stupid of me not to understand that I should respond to this movie only as a privileged White woman viewing a film made by an African-American man. While I thought there was a rich multitude of themes running through this movie — coming of age as a gay man, coming of age as an African-American man, being bullied by classmates, friendship, the criminal justice system, fathers and sons, mothers and sons — obviously, my 55 years on Planet Earth left me completely unprepared to have seen this movie, much less have any thoughts or feelings about it.

And why didn't I think to categorize *Moonlight* with Beyonce's album *Lemonade*? Jeez, they were both created by African-American artists, and both came out recently, so, of course, they should automatically be thrown in together. Clearly, it is my White privilege that makes me believe this movie can stand on its own.

Again, thank you, Ms. Brown, for taking the time to teach me. In 55 years in the United States, it never before occurred to me that White women might have it easier than African-American men and therefore might view the world a little differently. Next time, I look forward to her teaching me that fire is hot and water is wet.

Elisabeth Ochs, San Francisco

CALLING OUT SILICON VALLEY

Re: "Tech's Lack of Diversity Is Increasingly Seen as a Civil Rights Issue," Feb. 16, by Alyssa Oursler

Blacks are overwhelmingly underrepresented in tech, especially in the Bay Area tech community. The tech companies are bold-faced liars, and they try to save face by saying there are not enough qualified applicants of color to do the jobs. The truth is that they're more comfortable with people that look like them, as most of them have little to no social interaction with Blacks and Latinos. This is how nepotism within the tech community works. When push comes to shove, they will recommend the White counterpart for the job over the Black or Latino one. It's the same old song.

Maurice Rivers, San Francisco

Moonlight

David Bornfriend

ON SHOOTING THE MENTALLY ILL

Re: "A Dangerous Pattern," Feb. 2, by David Carlos Salaverry

The next time some psychopathic dickhead is making trouble to the point where the police are called, I would like to suggest that Mr. Salaverry get in his car and go take care of the situation. As far as guns go, Mr. Salaverry, if he has a gun, can leave it at home. I would like to see how that plays out.

Due to his unmentionable past history, Mr. Moore was obviously a dangerous pattern, and at some point, all dangerous patterns come to an end.

William Hall, San Francisco

FAKE NEWS AS KARMA?

There are people, like President Trump, who seem to not believe in an absolute reality that we all live in. Instead, he is the type who thinks that if he says something and people believe it, that makes it true. For example, Trump claims he got the biggest Electoral College win since Reagan. And he thinks by just saying that and having people believe it, that somehow makes it true. Similarly, he thinks his White House is "running like a well-oiled machine," which clearly isn't the case.

Similarly, the Bush administration was at war with the "reality-based community," stating, "We're an empire now, and when we act, we create our own reality." But in the end, reality smacked the Bush administration down, and we ended up with the Great Recession of 2008, and Bush is considered the worse president ever.

Trump is just delusional. He lacks the temperament and experience to be president. And he isn't trying to learn anything. He thinks the universe will bend to his will. After just a month, it's clear that he's a failure. In reality, he's like a 5-year-old brat, and he's just so clueless that he's a danger to the civilized world. We as a nation have turned our backs on reality, and we need to learn to live in harmony with reality, or the angry hand of Darwin shall surely strike us down.

There's a lot of "news" out there, and some of it is fake, but Trump deserves fake news. During the Obama administration, Trump was the source of fake news stating Obama was born in Kenya. We have yet to see Trump's birth certificate showing he wasn't born in the Soviet Union like his wife was. And we know that Trumps election was rigged because, before the election, he said it was rigged. And unless that was fake news, we have to believe him. ***Marc Perkel, Gilroy***

OLD SCHOOL

Re: "Why We're Vulnerable to Fake News," Jan. 26, by Channing Joseph

There is something to consider about those who have been around and grew up with the world wide web. They consume it in the same manner they consumed television: passively. The thing with people, such as those from Generation X, who worked with slower computers, complex hardware configuration set-ups, etc., they understand the so-called "old school" of understanding when it comes to information consumption: You have to cross-examine it with other evidence.

Critical thinking lessons are lax and/or nonexistent in schools. And even as I say all this, I am no paragon of critical thinking, as I've been fooled a few times by what I read on the internet, but I've learned to not be afraid to question, to press, to prod, and to search. To develop a "mental muscle memory" of sorts to question everything. Wake up and stop being lazy and get to questioning. If you don't know how, ask; if you feel anything is off, ask. Read about the past. Remember the past. Use empirical thinking for once. And stop living the "lazy American" stereotype. Oh and get off Facebook and Twitter. They're time killers. (If you want to kill time, go play *The Witcher 3* or something).

M.A., San Francisco

The Return of American Race Laws

The campaign to deport millions is a first step toward the clash of civilizations that the White supremacists in the White House believe is inevitable at home and abroad.

Mr. Fish / Truthdig

By Chris Hedges

The warmup act for full-blown American fascism and an orchestrated race war is taking place in immigrant and marginal communities across the United States: racial profiling. Random police stops. Raids at homes and businesses. People of color pulled from vehicles at checkpoints. Seizures of individuals with no criminal records or who never committed a serious crime. Imprisonment without trial. Expedited deportation hearings and removal proceedings that violate human rights. The arrest of a beneficiary of the Deferred Action for Childhood Arrivals (DACA) program, Daniel Ramirez Medina, 23, who along with the program's other 750,000 successful applicants had revealed all personal history to the government in applying for DACA status. Parents separated, perhaps forever, from their children. The hunted going underground. The end of the rule of law. The abandonment of the common good. The obliteration of a social state in which institutions and assistance programs — from public education to Social Security and welfare — make justice, equality, and dignity possible.

White Europeans who are undocumented are not being targeted. The executive orders of President Trump are directed against people of color. They begin from the premise that White Americans are the true victims of neoliberalism, deindustrialization, and falling living standards. The Trump orders are written not to make America great again but to make America White. They are an updated version of the Nazis' Nuremberg race laws, the Jim Crow laws, the Chinese Exclusion Act, and the Naturalization Act of 1870. They are intended to institutionalize an overt racial hierarchy in the United States, one already advanced by the miniature police states in which marginal communities of color find themselves. In these impoverished enclaves, there is no right to trial or due process. Militarized police kill with impunity, and the courts lock people away often for life. Rights are treated as privileges that can instantly be revoked. The poor, especially poor people of color, have been exempted from moral consideration. They are viewed as impediments to social cohesion. And these impediments must be eliminated. This is the template for what will come. Jews — their community centers under threats of violence and their graveyards being desecrated — will be persecuted. American fascism will be cemented into place by uniformed and heavily armed paramilitary squads clutching the flag and the cross, and reciting the Pledge of Allegiance and the Lord's Prayer.

"Little or no prospect of rescue from individual indolence or impotence can be expected to arrive from a political state that is not, and refuses to be, a social state," the sociologist Zygmunt Bauman warned in *Collateral Damage: Social Inequalities in a Global Age*. "Without social rights for all, a large and in all probability growing number of people will find their political rights of little use and unworthy of their attention. If political rights are necessary to set social rights in place, social rights are indispensable to make political rights 'real' and keep them in operation. The two rights need each other for their survival; that survival can only be their joint achievement."

Presidential chief strategist Stephen Bannon, in his public comments and his films such as *Generation Zero*, has embraced a historical determinism worthy of Karl Marx. He posits that Western culture has been contaminated and is being destroyed by darker races and barbaric religions and belief systems. His conspiratorial view of history and society sees a global war between the White race and the lesser breeds of the Earth as not only inevitable but one that will reinvigorate and purify America.

Racists and conspiracy theorists such as Bannon, Michael Anton, Stephen Miller, and Sebastian Gorka constitute Trump's ideological brain trust. Gorka goes so far as to argue that the failure to understand the evil of radical Islam stems from a "systematic subversion of the national security establishment under the banner of inclusivity, cultural awareness, and political correctness."

In a 2014 speech, Bannon said, "I believe we've come partly off-track in the years since the fall of the Soviet Union, and we're starting now in the 21st century, which I believe, strongly, is a crisis both of our church, a crisis of our faith, a crisis of the West, a crisis of capitalism."

"There is a major war brewing, a war that's already global," Bannon said. "It's going global in scale, and today's technology, today's media, today's access to weapons of mass destruction, it's going to lead to a global conflict that I believe has to be confronted today. Every day that we refuse to look at this as what it is, and the scale of it, and really the viciousness of it, will be a day where you will rue that we didn't act."

I share Bannon's distaste for globalization, free trade agreements, the failure to put Wall Street bankers in jail, the bank bailouts, and crony capitalism and would even concede that Americans wallow in the moral swamp of a culture of narcissism. He is right when he attacks the two major political parties as the one "party of Davos." But his solution to the purported crisis — total war by the White race to regain its ascendancy — is insane, as are the causes he cites: a New Deal that turned citizens into whining dependents; the permissiveness of the 1960s; White guilt that made the country cater irresponsibly to African-Americans by giving them social service programs and undeserved mortgages that led to the 2008 financial meltdown; an intellectual and a liberal class composed essentially of traitors; and the "new barbarity" of "Jihadist Islamic fascism."

Racism, misogyny, the inherent cruelty of capitalism, and the crimes of empire, from Wounded Knee to Vietnam and Iraq, simply do not exist in Bannon's mystical nationalist worldview. He insists that the White male aristocratic elites who formed a republic that enslaved African-Americans, exterminated Native Americans and denied the vote to women and White men without property created "a church and a civilization that really is the flower of mankind." This is what he wants to recover.

The conflict desired by Bannon and those around him could mean the extinction of the human race. If we fail to build mass protest movements, ones that cripple the ability to govern, we will be enslaved.

Sebastian Haffner (1907-1999) in his book *Defying Hitler* describes being a law clerk at the Prussian Supreme Court. The courthouse was raided in March 1933 by Nazi thugs. They grabbed the Jewish judges and lawyers and hauled them outside; never would the jurists return to their posts. A Jewish attorney, a former army captain who had been wounded five times and lost an eye fighting in World War I, resisted. He was beaten. "It had probably been his misfortune that he still remembered the tone to use with mutineers," Haffner wrote.

"I put my head down over my work," Haffner went on. "I read a few sentences mechanically: 'The defendant's claim that … is untrue, but irrelevant. …' Just take no notice!"

A brown shirt approached him and asked: "Are you Aryan?

Haffner shot back, "Yes."

"A moment too late I felt the shame, the defeat," he wrote. "I had said 'Yes! Well, in God's name, I was indeed an 'Aryan.' I had not lied, I had allowed something much worse to happen. What a humiliation, to have answered the unjustified question as to whether I was 'Aryan' so easily, even if the fact was of no importance to me! What a disgrace to buy, with a reply, the right to stay with my documents in peace! I had been caught unawares, even now. I had failed my very first test."

Haffner left the Kammergericht, Prussia's highest state court, and stood outside.

"There was nothing to show that, as an institution, it has just collapsed," he wrote. "There was also nothing about my appearance to show that I had just suffered a terrible reverse, a defeat that would be almost impossible to make good. A well-dressed young man walked down Potsdamer Street. There was nothing untoward about the scene. Business as usual, but in the air the approaching thunder of events to come."

The publication of this article is a result of an ongoing partnership with Truthdig.com, an award-winning progressive journal of news and opinion.

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Uber Harassment Claim Far Too Common In Tech Industry

By Chris Dolan

This week's question comes from Maria in San Francisco, who writes:

Q: "Chris, Susan Fowler's account of her harassment at Uber seems far too typical of what women in tech experience. Why is it that so many women in tech are discriminated against? What should we do?"

A: Thank you, Maria, for your timely question. For those who are not aware, on Feb. 19, Susan Fowler alleged in a detailed and lengthy account on her personal blog that she had been discriminated against and sexually harassed by her direct supervisor when she worked as a software engineer at Uber.

Fowler reported the harassment to Uber's human resources department, which took no action. In response to the public outcry generated by Fowler's blog, Uber announced it would undertake an internal investigation.

Maria, I agree that Fowler's account mirrors the experiences of many women in tech. Nearly a decade ago, the Center for Work-Life Policy released "The Athena Factor," a groundbreaking study on women in science, engineering and technology. As their male colleagues' careers were advancing, the report found, women start to stall in their careers, and many became "marginalized by hostile macho cultures." After 10 years of work experience, the researchers reported that 41 percent of women in tech left the tech industry, compared with just 17 percent of men. Recent surveys find women continue to leave the tech industry mid-career at alarming rates.

So why do women encounter high barriers to entering and advancing in the tech industry? The short answer is rampant sexism.

Negative stereotypes concerning the abilities of women engineers held by senior managers, severe isolation and exclusion of women from social and networking opportunities, a dearth of women mentors, opaque career paths and unwanted sexual advances are among the obstacles most often reported by women. In addition, tech firms routinely fail to hold their top performers accountable for engaging in sexual harassment.

Maria, you ask what women in tech should do. Know your rights and object if they are violated. Gender discrimination was once pervasive in the legal, medical and other professions. That is no longer true because courageous women in these fields stepped forward and asserted their legal rights. I believe women in tech must do the same.

Under California law, employers must provide workplaces that are free of sexual harassment, which is defined as unwanted sexual advances or visual, verbal or physical conduct of a sexual nature. Further, the law prohibits retaliation for reporting a good faith belief of harassment or discrimination.

There are two primary types of employment harassment: quid pro quo Harassment and hostile work environment. Quid pro quo harassment refers to when submission to sexual conduct is demanded or made a condition of employment. What Fowler alleged constitutes quid pro quo harassment.

A hostile work environment occurs when an employee experiences severe or pervasive offensive conduct that interferes with his or her ability to perform a job. The offensive conduct can take many forms including leering, sexual gestures, comments of sexual nature, suggestive or obscene letters and touching or blocking movements.

Here are the steps I recommend that people experiencing sexual harassment take:

First, create a record of the harassment. Save any relevant email or text messages. Create a written record or timeline of what occurred.

Second, report the harassment to your company. Send an email or write a note to the harasser's supervisor and head of HR. Look in your employee handbook to see whom is designated to receive complaints and make sure that they receive a copy, too. Keep notes of what you send and whom you speak to. Under the law, the company is obligated to conduct a good faith investigation of the complaint and to take prompt action to stop the harassing conduct.

Third, the employee may file a complaint with the California Department of Fair Employment and Housing. The DFEH attempts to help the parties voluntarily resolve their dispute. If the DFEH finds sufficient evidence of discrimination and settlement efforts fail, the DFEH may file a lawsuit against the company on the employee's behalf.

Finally, the employee should consider filing a lawsuit, with the assistance of a lawyer, against the person who harassed her and company. The employee must first ask for a right-to-sue letter from the DFEH that will allow her to proceed with a private, civil, legal action against the person who harassed her and company.

Do not delay. The deadline for filing the lawsuit is within one year of the harassment. Most trial attorneys will provide an initial consultation free of charge.

Christopher B. Dolan is owner of the Dolan Law Firm. Email questions to help@dolan-lawfirm.com.

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Colored Sand Beaches of Hawaii Island

By Karen Rose

Hawaii's tropical beaches are among the most beautiful in the world. Miles of sandy shoreline stretch out along the coast of the Pacific Ocean, enticing visitors from around the world. In addition to the golden sandy beaches of paradise, the Big Island of Hawaii also boasts majestic beaches that glitter with sand in shades of black, green and white.

Black Sand

Black sand beaches are made up of tiny fragments of lava. When hot magma flows into the ocean, it cools down instantly and shatters into black sand. Because black sand retains heat, Hawaiian green sea turtles, or honu, prefer black sand beaches to nest and bask in the sun. Visitors hoping to catch a glimpse of these ancient creatures are sure to have luck finding them on a black sand beach.

Located near the southern tip of the Big Island is Punaluu Beach. One of the most famous beaches in the state, Punaluu (also known as Black Sand Beach) is nestled between the quaint town of Naalehu and Volcanoes National Park. The black crystal sand glimmers with silver flecks and is easily accessible to visitors wanting to spend the day watching sea turtles, sunbathing or picnicking.

Kalapana is another black sand beach currently forming in the Puna District of the Big Island. The former beach was swept away in the 1986 lava flow and today visitors come for a rare glimpse of new earth and a new beach being formed.

Green Sand

Papakolea Beach on Hawaii Island is located at the Big Island's southernmost tip. It's also known as Mahana Beach, and is one of only four green sand beaches in the world. The mineral olivine, also known as "Hawaiian Diamond," is a common component of Hawaiian lava and gives the sand its green color. Olivine is dense and tends to accumulate on the beach without washing back into the ocean. Getting to Papakolea Beach requires a moderate to strenuous three-mile hike through lava fields. Visitors are advised to take lots of water and wear sturdy hiking shoes.

Oneuli Black Sand Beach

White Sand Beaches

White sand beaches of Hawaii Island are primarily made up of shells from marine organisms and coral fragments. Waves and marine life join forces to pummel reefs and shells that wash up on the shoreline. White sand beaches on the Big Island are more powdery and fine than golden sand, so while they may not be great for building sand castles, the pristine white sand makes a great base for laying out your beach blanket and relaxing under a palm tree.

One of the most popular white sand beaches on the Big Island is Hapuna Beach, located on the Kohala Coast on the west side of the island. Regularly voted one of the best beaches in the world, Hapuna offers perfect conditions for swimming, body boarding and snorkeling. But don't let the serenity of the waves fool you, stay in sight of the lifeguard if possible and never turn your back on the ocean.

Hawaii.com offers more insider travel tips as well as vacation packages at www.hawaii.com.

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Sure, the World Sucks, But Someone's Gotta Save It

Thao Nguyen can't perform miracles, but she can try to instill change one song at a time.

By Jessie Schiewe

Thao Nguyen

Photo by Maria Kanevskaya

Get her behind a microphone, and Thao Nguyen turns into a beast.

Her coos evolve into screams, and her murmurs amplify into shouts. She'll whip her hair so fervently that her entire head will become a blur — and her guitar, you'd think it would break or at the very least pop a string given how aggressively she handles the instrument.

Not that Nguyen, the frontwoman for the Bay Area folk-rock quintet Thao and the Get Down Stay Down, has always been this way. Far from it.

"The stereotypical Asian cultural thing of a girl being raised to be very obedient, docile, and respectful — I was definitely raised that way," says Nguyen, whose parents are refugees from Vietnam. "So I grew up not speaking that much."

Learning how to express herself and be more bold took years to master, but discovering music in her late teens helped speed the process. Learning to accept her Asian-American heritage, however, was much harder.

"It took me a long time to purge all that internalized whatever," she says. "I didn't want that to be how people viewed me."

For years, Nguyen shunned invitations to perform at Asian-American concerts or festivals and was rankled by the many articles that referenced the fact that she was Vietnamese. Instead of calling her music "folk-rock," some publications dubbed it "Vietnamese bluegrass," and she still recalls one album review that packed in mentions of foxholes, bamboo, and the Tet Offensive all in the first paragraph.

As time passed, she and her band became fixtures rather than newcomers in the local music scene, and references to Nguyen's ethnicity abated somewhat. But in their absence, Nguyen began to see the pros of embracing her heritage. When Nguyen first started making music, she had few role models that were similar to herself to turn to. Asian-American artists, especially females, are scarce in the music world, especially in the indie-rock scene. She realized that if she could get over her annoyance with constantly being labeled "Vietnamese" or "Asian," she could embolden others to do the same.

"I embrace that part of myself so much now," she says. "I consider it part of my privilege and responsibility to be visible just so that people know that it can happen, it's an option. I want young girls, if they were raised to be so quiet like I was, to know that once you reach a level of autonomy, you can do this. You can be and do anything."

Helping others — be it through role modeling or volunteering — has always been a priority for Nguyen. She studied sociology in college and intended to go into women's advocacy work until a stint at a local shelter for women and children changed her mind.

"I didn't have the constitution to work on the frontlines like that," she says. "So when I decided to pursue music instead, I knew that I would stay as aligned and supportive as I could and try to incorporate the causes I care about."

And that's exactly what she's done. In addition to volunteering and working with organizations like the California Coalition for Women Prisoners, Oxfam America, the Women's Building, and 826 Valencia, Nguyen has written a bevy of songs tackling social justice and human rights issues. "We The Common," the first track on her 2013 album of the same name, is a twangy, banjo number about Valerie Bolden, an incarcerated woman Nguyen met through her work with CCWP.

"What struck me the most was I could see my mom, I could see relatives of mine in the same positions as these women," she says. "I could just see that once you're pushed to the point of defending yourself or your children, who knows which way that could go."

In "City," a grungy track soaked in reverb and electric guitar, Nguyen voices her support for the Occupy Oakland movement. And in her most recent album, 2016's *A Man Alive,* she addresses sexual violence and the abuse of power in the fuzzed-out, psych-rock jam "Meticulous Bird."

In addition to feeling dismayed and worried, Nguyen says she finds herself feeling particularly stimulated by the upheavals of our new presidency.

"Yes, I am working on a song about the predicament we are in now," she says, adding that she'll most likely release it as a single instead of waiting to include it on her next album, because she doesn't "want to wait that long." Nguyen also claims she has a music video in the works, the proceeds of which will be donated to Planned Parenthood or the ACLU.

"The guiding force behind the things that I create and how I present myself are always in line with the things that I believe in," she says.

Still, satisfaction is hard for her to come by.

"I feel like I can't do enough," Nguyen says, blaming her recording and touring schedule for hogging up much of her time.

Fortunately, when she feels this way, she has a comforting mantra she can turn to that she learned from volunteers at CCWP.

"They always say, 'There's no guilt because it's just a shitty world and everyone's doing the best that they can.' " *Jessie Schiewe is* SF Weekly's *music editor.*

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The Patron Saint of Sex

Carol Queen is battling cultural misnomers about sex, one lecture at a time.

By Jessie Schiewe

The week of Valentine's Day was busy for Carol Queen. Then again, so are most weeks for the sexologist who, in addition to being the oldest working staff member at Good Vibrations, is also a lecturer, author, educator, and founding director of the nonprofit Center for Sex & Culture.

In fact, in the span of four days, Queen achieved more than most people would in a week. On Monday, she gave a lecture about porn, media, and *50 Shades of Grey* to a student group at the California Institute of Integral Studies. The next day, she did a presentation for the Young Presidents' Organization, where she discussed cultural sex myths, like the belief that women can only orgasm through intercourse. (Not true.) On Wednesday, she hosted a class about reproductive justice rights for queer and trans-identified people at Good Vibrations. And by Thursday, she was at the Asian Art Museum, talking about antique vibrators and 2000-year-old dildos for the launch of a new exhibit called *Tomb Treasures*.

"There's always a lot going on in my life at any single time," says Queen, who is in her 50s. "There are people who need everyday to be the same, and then there are people who are completely allergic to it. I'm pretty sure I'm one of the latter."

This summer, Queen will celebrate 27 years working at the sex shop Good Vibrations, where she not only gives classes and lectures, but also curates the store's collection of vintage sex toys. In 1998, she starred in *Bend Over Boyfriend,* a series of sex education videos demonstrating the art of pegging (or having sex with a man using a strap-on dildo) that held the title of Good Vibrations' best-selling video for years.

Carol Queen

Courtesy Good Vibrations

And, as an author, Queen has penned multiple novels and essays, including erotica, that champion sexual freedom, promiscuity, LGBTQ rights, sex-workers' rights, and better communication and transparency about sex, in general.

Queen's curiosity about sex began early in life.

"When I was a little kid, I was aware that there was something squirrely in my house, but I didn't know enough to know what it was," she says. She attributes some of that "squirreliness" to her mother, whom she describes as an alcoholic who "was also really weird about sex." It wasn't until decades later that Queen and her father learned that she had been a victim of sexual abuse as a young girl.

Growing up in the 1960s in the countryside of Oregon also didn't help Queen with her quest to learn more about sex. Even though the sexual revolution was just around the corner, the 1960s, she says, were a time in the U.S. where "very few pockets of sexual freedom were alive and well" and her efforts to learn about sex were thwarted more often than not.

"It was not even remotely possible for me to get answers to most of the questions I had," she says. "My family wasn't a good source. I asked teachers, some of whom stuck their necks out and answered questions. The library only had one book about sex available to kids. So, after a while, I started having sex to see if I could figure it out myself."

Though seeking answers with her body was helpful, it's not the primary route Queen recommends for young people eager to learn more about the activity. Her interest in promoting less opaque, more in-depth sex education — be it in high school classrooms or boardrooms with CEOs — has led Queen to adopt the term "pleasure activist" when describing herself. Though she didn't invent it, she identifies with the neologism strongly, claiming that pleasure "is the thing that sex education says nothing about."

Sexual identities and orientations are other topics that Queen holds near and dear. In the early 2000s, she co-coined the term "absexual" to refer to people whose sexualities are moralistically opposed to sex, which is different from someone who is asexual.

"I really want people to understand that each one of us is an individual and that there are so many ways for people to experience sexual feelings," she says.

Queen is particularly rankled by what she calls the second most common question sexologists gets asked: Am I normal?

"No person should have to ask that question," she says. "That is, by itself, evidence that you may have sexual problems, not because you are not normal, but because you are trying to judge yourself according to a norm that you may or may not match up to."

At the root, Queen blames our culture for instilling this sense of shame. This is why if she could change one thing, it would be to help people feel more accepting and comfortable with their sexualities.

"This is a rather conservative time," she says. "It's not full of conservative young people by any means, but there are a lot of Republicans in office, and they're not sexual freedom activists."

And even though things in our country have take a turn for the worse since last November, Queen still believes we can change the national dialogue around sex.

"We could fix this," she says. "We really could."

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Shawna Virago Is More Punk Than the Punks

A longtime Mission resident and trans pioneer, Virago is a proud misfit.

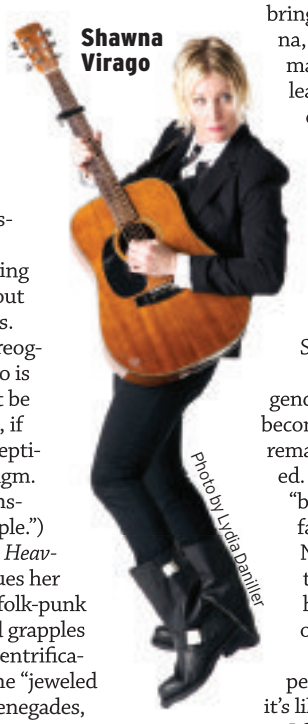
By Peter Lawrence Kane

"Glossy culture is not interesting to me," says singer-songwriter Shawna Virago.

We're at Cafe La Boheme in the Mission, talking about the Oscars versus alternative film. Virago is also the artistic director of the San Francisco Transgender Film Festival, and she chose this spot because many of its regulars were once political prisoners in Central America. In the 1990s, it felt like the place where the revolution would start.

The neighborhood does not feel that way to her now.

"I walk around angry most of the time," she says. "I try not to. I try to remind myself that we're all people."



Shawna Virago

Photo by Lydia Daniller

In addition to the increasingly remarkable feat of inhabiting the same Mission apartment for almost 25 years, Virago is something of a pioneer, having been out as trans since the early '90s. She and her husband, choreographer Sean Dorsey — who is also trans — might almost be considered a power couple, if their politics weren't so skeptical of the dominant paradigm. (She prefers the term "trans-working-our-asses-off couple.")

Virago's newest album, *Heaven Sent Delinquent*, continues her lyrical explorations in the folk-punk (or anti-folk) tradition and grapples with the effects of hyper-gentrification on San Francisco as the "jeweled city" for lonesome queer renegades, prior to the first dotcom boom.

"My generation of trans people, who came out before the internet or before reality TV stars, was very small," she says. "We survived, we were runaways, we did underground-economy work or escaped abusive families. ... I think a lot of the songs were trying to think of the original queer dream of coming here and finding out at some point this other reality interfered with that."

The word delinquent is as deliberately chosen as "virago" — which refers to a heroic woman yet comes from same Latin root as "virile" — and the elusive trickster of the album's title alludes to Marlon Brando, Kenneth Anger, and "all the people your parents told you to stay away from," she says. "That's the figure that is the fantasy catalyst of escape."

Saying that "in some ways, I've never grown up," Virago says she listens to a lot of X, the seminal Los Angeles punk band, and to Merle Haggard. (There's a big crossover between classic country and West Coast punk, she explains. Rockabilly acts might open for a punk band, and vice versa.) And to this day, the best show she ever saw was the Clash at the Hollywood Palladium in 1979.

Punk or not, she's firmly in the troubador tradition. And however wary she is about coming off as strident, Virago's anti-fascist and anti-White-supremacist politics inform her aesthetic — and make her simultaneously old-school and firmly in step with the times.

She doesn't like overproduced music, she says. ("The bass as an instrument has been reduced to a tone.") But she's not entirely disillusioned with humanity: The song "Burnout," on *Heaven Sent Delinquent*, celebrates the borderline-drop-out hedonism that used to characterize teenage lust.

"It's about the way a lot of teenagers had their secret spot that you'd go and bring your beer and marijuana, and people drink and maybe have sex — and it leads from that to a young queer sexual encounter," she says. "Having to keep a secret about it. I wanted to write that song because I don't see that story told in songs. Bruce Springsteen isn't going to tell that story — and I like Bruce Springsteen."

In an era when transgender representation is becoming mainstream, Virago remains defiantly uninterested. She finds Caitlyn Jenner "boring" and isn't at all familiar with model Hari Nef. Exene Cervenka, the vocalist for X, holds her attention as a "true original."

"I feel for these young people," Virago says. "Now, it's like everyone is a beauty queen. I feel like I want to hang out with the power crones."

Who would they be?

"I would put Exene in there. Lucinda Williams, for sure," she says. "I've come to appreciate a lot about Joni Mitchell. She's so feisty now that she's older. Her voice has dropped a few octaves and it's like, 'Get the fuck out of my face.' She's more Johnny Rotten than he is, nowadays. He married a rich heiress, you know, and lives in Malibu. It's very sad.

"I root for him," she adds. "It's like, do we need to do an intervention? You can't do anything good if you live in Malibu."

Peter Lawrence Kane is SF Weekly's *arts & culture editor.*

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Courtesy of Olga Talamante

A 'Change Agent' For Five Decades

For more than half a century, activist Olga Talamante has fought on behalf of the underdog.

By Alisa Scerrato

Olga Talamante is no stranger to protesting.

In the 1970s, she became widely known for her imprisonment and torture in Argentina, where she was fighting for the political rights of workers, women, and students. In recent years, Talamante, now 67, has become renowned for her advocacy work and activism in Latino, LGBTQ, and other communities. A self-professed "change agent," she serves on the boards of multiple local and national institutions and councils and is the executive director of the Chicana Latina Foundation, a nonprofit organization that provides scholarship and training to Latina college students.

At the age of 11, Talamante emigrated with her family from Mexico to Gilroy in the Central Valley in the hopes of finding work as farmers. By the time she was in high school, Talamante was politically active, protesting on behalf of farmworkers and working to get them unionized into the United Farm Workers of America.

In the early 1970s, Talamante attended the University of California, Santa Cruz, with a focus on Latin American Studies, and before she graduated, she went to Argentina to study abroad. It was 1973, the tail end of a multi-year military dictatorship that had started eight years prior as a result of the Argentine Revolution. For all intents and purposes, it was not the best time to travel to Argentina, and yet that's exactly what Talamante did. She became involved with a progressive political group called Juventud Peronista that advocated for workers', women's, and students' rights. When political upheaval struck, the country cracked down on public assembly, which is why Talamante was arrested and subsequently tortured and imprisoned.

Thanks to family and friends who organized a campaign called the "Olga Talamante Defense Committee," Talamante was freed in March 1976 after spending 16 months in captivity. Upon returning to the U.S., she went straight to Washington, D.C., to educate Congress on human rights issues in Argentina. She returned to the Bay Area in 1978 and continued organizing on behalf of minorities and low-income people, as well as those afflicted by the AIDS epidemic.

As far as her current role with the Chicana Latina Foundation, where she has played an integral role since 2003, she says, "I want to empower Latinas so they could be part of the resistance and rebuild what has been dismantled."

Talamante finds the Trump administration's new immigration policies "disheartening" and says that she is concerned for today's students who must grapple with fear and anger while constantly fighting for their rights.

"We need to be prepared for the future," she says. "Right now, we are seeing signs of what it might look like, and it doesn't look good."

Talamante urges documented immigrants to be more active and to take advantage of any and all legal resources and information that can provide protection for both themselves and those who are here illegally.

"Since we are not going to be deported, we are the ones who are going to have to stand in front of deportation lines," she says.

In addition to making phone calls to representatives and attending town hall meetings and demonstrations, Talamante also stresses the importance of standing together in solidarity, regardless of differences in gender, race, or faith.

"We have to help each other and take turns and do whatever other actions we need to do," she says. "Some of us are the object of these attacks — such as me, as a woman, Latina, and lesbian — but we are also allies with other people who are suffering, such as the members of our Muslim community."

In the end, though, Talamante says the best thing one can do to safeguard one's rights and freedoms during the Trump presidency is to stay equipped.

"We need to be very much ready and vigilant, and we have to be sure to take care of ourselves and stay healthy," she says, "because this is a long haul, and it's real."

feedback@sfweekly.com

Preeti Mistry Has No Time For Misogyny

For a talented Indian-American chef with a ferocious social-media presence, gender politics and food are impossible to disconnect.

By Peter Lawrence Kane

"I don't believe in chef jackets for a number of philosophical and political reasons," says Preeti Mistry, chef of Oakland's Juhu Beach Club. "First and foremost being that I am a small woman who looks stupid in a chef's jacket."

Throughout her career, when she was cooking but not yet in charge, she would open the uniform closet and find jackets in "a size 48 or 52, for all these big dudes" and feel like she was "swimming" in them. It's important to come to work feeling "like you're in your power," she says.

Otherwise, "how can you be your best self?" she asks, adding, "They also look like straitjackets, I don't know if you've noticed."

So apart from basic ground rules around safety, Mistry and the rest of her back-of-the-house staff cook in whatever makes them feel most in control. (For her, that means skinny black jeans.)

But dumping a stodgy restaurant practice is not without risks of its own. Mistry rightly bristles at the widespread misconception that her elevated, vegetarian Indian food — or perhaps, more broadly, "ethnic food" — ought to be inexpensive in the style of any random lunch buffet, whereas few people bat an eye over a $35 entree in a classic French restaurant. Mistry may have won her first James Beard semifinalist nomination in February (for Best Chef: West), but working in an open kitchen visibly full of women and people of color seems to reinforce certain stereotypes.

"The perception is that the food is devalued because the people cooking it don't look like a 'real' chef," she says, "which is, like, a big White guy in a chef jacket."

This is especially frustrating in light of Mistry's commitment to a diverse employee base, with people who may have "been left out of or not motivated by the traditional restaurant environment."

Some diners seem to think "those people don't deserve to get paid [equally], which is totally jacked up," she says.

She doesn't hesitate to call this what it is: racism. But as in so many things, it's women who are damned either way. In a home setting, cooking can be consigned to the sphere of domesticity, barely a notch

>> p18

Photo by Alanna Hale

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CALIFORNIA ACADEMY OF SCIENCES

STRAITJACKETS from p16

about vacuuming. In the professional realm, however, women must work twice as hard to acquire the same recognition as their male peers — which is why so much of the acclaim seems to come with asterisks attached. Chef Dominique Crenn, whose Cow Hollow restaurant Atelier Crenn holds two Michelin stars, won "Best Female Chef" by the World's 50 Best organization last year. It's an award she richly deserves, in spite of the anachronism of bestowing it.

Mistry's dishes — think tamarind coconut curry or Manchurian cauliflower — bear little resemblance to Crenn's modernist approach, in either ingredients or provenance. Moreover, Mistry claims to have no interest in fine dining, if that means excessive attention to tweezers. But she expresses a similar disappointment that the world hasn't moved beyond this level of discourse.

"People say the most bizarre things to [account for] a person who, I guess, is not 'supposed to be successful,' to explain their success," Mistry says. "There's a lot of jealousy, a lot of wanting to preserve some quote-unquote natural order. And when something's outside of that, you have a bunch of guys going, 'Hmm, how do we explain this?' "

She's also attentive to issues that may not affect her quite so directly, particularly immigration. Juhu Beach Club is a sanctuary restaurant, and Mistry wrestled over what to do on Feb. 21, dubbed "A Day Without Immigrants." She wanted to close in solidarity with many other eateries, and didn't object to canceling 40 reservations, but she was reluctant to deprive her staff of wages.

"I wanted to support the protest, and I totally get the point of 'What if literally nobody was there to work?' But unfortunately," she says, "the only way I thought it would be fair to close was if we still paid everybody, which would be a larger financial burden."

Instead, Mistry donated the day's proceeds to Oakland International High School, which serves an immigrant-heavy population. If you follow her on Twitter, you will witness a pugnacious member of the resistance.

But woke or not, as with any chef, Mistry's ultimate concerns hover close to the plate. The nonfunctional garnish, in particular, is one foodie pretension that gets under her skin.

She's not a fan of covering things "with all the microgreens and edible flowers in the world. That's not cooking," she says. "Everything on my plate is there for a reason. We don't just sprinkle some julienned whatever, just because. If it doesn't make sense in that dish when you actually eat it, it shouldn't be there."

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An 'Audacious' Vision for BART

Lateefah Simon, a lifelong Bay Area activist, is bringing her ideas to public transit.

Lateefah Simon

Photo by Andria Lo

By Nuala Sawyer

It was 2014, and Lateefah Simon, was on BART. Her husband had recently passed away, and Simon, who is legally blind, was taking her daughter to daycare. The train shuddered to a halt inside a tunnel, and people around her began grumbling about the delay.

"I realized in that moment that I'll be on this system until the day that I die," says Simon, who is now the BART Board Director for District 7. "I am tethered to the system. And I realized I owed it to all the young women I'd worked with, to my family, and to myself to do the scariest thing that I could ever do: run for office, win, and then figure out how to fix it."

Simon, 40, is a wonderchild of Bay Area civil rights activism. At age 19, she was the executive director of the Center for Young Women's Development. She had her first daughter young, but managed to study public policy at Mills College and social entrepreneurship at Stanford University. She was hired by Kamala Harris to lead the creation of San Francisco's first re-entry services division, which later turned into a career as executive director of the Lawyer's Committee for Civil Rights. She's currently running the Akonadi Foundation, a philanthropic organization that funds projects supporting the racial justice movement.

But before all of that, she was a young girl in San Francisco.

"I was born and raised in the Fillmore," Simon says. "Now, they call it NoPa, but back then, we called it Fillmore."

Her family had deep roots in the neighborhood; her grandfather, Bunny Simon, owned eight jazz clubs there in the 1950s and '60s.

During her childhood, Simon attended public schools in the city, ending up at George Washington High in the Richmond District.

"I wasn't an amazing student," she says, "but I was really good at speech and debate."

Despite frequently skipping classes, she made the debate team for four years running.

"It really spurred me to become an activist and organizer," she says.

While still in high school, Simon began volunteering with the Huckleberry Youth Center, Cole Street Clinic, and other organizations.

"I was literally stealing condoms from organizations and handing them out in the locker room," she says. "Being a Black child in the Fillmore during the '80s, it was such a juxtaposition with the queer rights movement, the war on drugs, mass incarceration. It was all tied together."

From the get-go, Simon had a commitment to the people her organization served.

"Becoming the executive director of the Center for Young Women's Development, I felt a responsibility. I didn't have a college degree, but I was very much mentored by a number of people, including Kamala Harris," she says. "She was the hardest-core mentor I've ever had. She told me you need to go to school. Whenever you can, get into college. I had a lot of people who had expectations of me, but Kamala demanded excellence, and thank God."

That attention led Simon to develop a solid sense of herself and her goals.

"I'm hella clear why I'm here and what's expected of me, and it's to be completely accountable to the communities I work for," Simon says. "Organizations must be relevant to the people they seek to work with or for. That's what I do."

While young women and victims of racial injustice have long been on Simon's radar, her attention has now landed on a new diverse community in need of organizational accountability: BART's 5,000 daily passengers.

"Transportation is central to mobility, human rights, economic development, and freedom," Simon says, when asked how her values align with being a board director for BART. "We should be incredibly audacious in our vision for the system that we oversee."

But being one of the decision-makers behind a struggling, aging piece of infrastructure is no easy feat. The decades-old system was meant to carry a quarter of the passengers that it currently serves, and the budget is limited. The first challenge, Simon says, is maintaining what they already have.

"I always explain it this way to the grandmothers who ask me what the situation is: You would never keep expanding on your house if the infrastructure under the house wasn't safe," she says. "Our core system has been rotting like a bad foundation. We have to figure out how to move a significant amount of resources to restoring it first, before we can talk expansion."

And for Simon's BART district, which includes parts of San Francisco, Oakland, Hercules, Richmond, and Berkeley, those needs are diverse.

At the moment, 70 percent of the BART fares goes into the operating budget, Simon says, whereas that number is closer to 20 percent in most other cities. While money is sorely needed to repair the system, one of Simon's goals in her new role is to make BART affordable for those who depend on it most.

"I want to make sure that a single mother who lives in Hayward can afford to take BART to the Oakland Zoo," she says.

But with affordability also comes access.

"We need to support accessibility for disabled people and people who live in transit deserts," Simon says. "We need more affordable housing close to BART stations. And folks in Hercules, they want access. It's very challenging for me to tell people that for every mile they want, we're talking hundreds of millions of dollars."

As for how to achieve these enormous goals, "I have to be audacious and crazy," she says. "Patriarchy is a very real thing. But the power and resiliency of women is untapped and unmatched, and as I see women take power in elected positions and claiming their places — whether it's on the PTA, or in their religious groups — it makes me so hopeful moving forward. I have deep faith that the people that will take on the untruths in our system will be women. We've thrown off our aprons, now we're finding our gavels."

Nuala Sawyer is a staff writer for SF Weekly *and the* Examiner.

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MUST-SEE EVENTS

THURSDAY 3/2

CINEQUEST FILM AND VR FESTIVAL

March 2-12, various Redwood City and San Jose Locations. $20-$500; cinequest.org

The 11-day Cinequest Film Festival highlights independent and emerging talent in the film industry as well as the innovations and technology that bring ideas to life. Films include *Carrie Pilby* (starring Bel Powley and Nathan Lane), *Una* (starring Rooney Mara and Ben Mendelsohn), *The Promise* (starring Oscar Isaac and Christian Bale), and more. Wrapping up the end of the festival is the presentation of prestigious awards, including the Maverick Spirit Award, bestowed upon Jane Lynch and Jason Reitman this year.

SUNDAY 3/4

1880S VINTAGE BASE BALL OPENING DAY

Sunday, March 5, noon, at Big Rec Field in Golden Gate Park. Free; bavbb.com

Bay Area Vintage Base Ball is the first and longest-running vintage baseball league in the Bay Area. They play by the rules of 1886, which means small gloves, large wooden bats, old-style uniforms, and umpires in fancy hats — who must be addressed as "sir." And they strive for historical accuracy: You won't even see high fives, which are banned because they weren't invented until the 20th century.

FRIDAY 3/3

LARGER THAN LIFE

Friday, March 3, 8-10 p.m. at Strut, 470 Castro St. Free; strutsf.org

"LARGER THAN LIFE," a tribute to San Francisco drag queens, is the first solo exhibition by Joseph Abbati. The exhibit consists of tapestries made from photographic portraits, with a video screening of "DRAG SFO." Look for notorious S.F. drag personalities like Peaches Christ, Sister Roma, Juanita More, Honey Mahogany, Heklina, Grace Towers, and Creme Fatale. In the '60s, queens helped start the Gay Liberation movement, while in the '80s and '90s, they became activists and caretakers for people with AIDS. Now, in the 21st century, they continue to stand as icons of gender fluidity.

SATURDAY 3/4

Ernie Button

RAYKO'S 10TH ANNUAL INTERNATIONAL JURIED PLASTIC CAMERA SHOW

Saturday, March 4, 1-7 p.m., at RayKo Photo Center, 428 Third St. Free; raykophotocenter.com

China may have announced that the demise of the Holga — a plastic, medium-format apparatus with limited controls, a fixed focal length, and a unique and often crappy plastic lens — but artists are still churning out images from this toy camera and many others. Along with the 83 international artists juried into this competition, photographs by the featured artists from the past nine years of fantastic plastic camera shows will also be exhibited: Veronika Lukasova, Aline Smithson, Michael Emery, Roy Berkowitz, Michael Borek, Thomas Alleman, Robert Holmgren, Sam Grant, Michelle Bates, James Rohan, Ernie Button, Jennifer Shaw and Gordon Stettinius. After 26 years in business, the owner of RayKo Photo Center is moving on, so this is the center's last show.

CALENDAR LISTINGS

Calendar listings are offered as a free service to *SF Weekly* readers and are subject to space restrictions. To change an existing or have a listing added, e-mail (Calendar@sfweekly.com), fax (777-1839), or mail (835 Market St., Suite 550, S.F., CA 94103). Deadline is noon Tuesday for the following week's issue. Listings rotate regularly, as space allows. Our complete listings of local events – searchable by keyword, date, and genre – are available online.

ART GALLERIES

THURSDAY, MARCH 2

Arc Gallery & Studios. Death of a Clown: Death of a Clown was inspired by the spooky, surreal quality of abandoned amusement parks such as the Six Flags New Orleans. Are these places truly abandoned? If not, who and what remains? Saturdays, 12-3 p.m.; Wednesdays, Thursdays, 1-6 p.m. Continues through March 4. Free. 1246 Folsom, San Francisco, 415-298-7969, arc-sf.com.

Center for the Arts, Religion, and Education (CARE). The Erosion of Memory: Works by Anne Tait: Tait's work is influenced by vernacular 19th-century memorials and the influence of industrialized printmaking on images of memory and domesticity. Prints, paintings, glass etchings, and embroidery pieces combine cemetery grave imagery with monograms. Tuesdays, Thursdays, Fridays, 10 a.m.-3 p.m. Free. 510-849-8935. www.care-gtu.org. 1798 Scenic, Berkeley, 510-849-8935, care-gtu.org.

Fifty24SF Gallery. Devolution: Group show featuring Benjamin Constantine, Tina Lugo, Smithe, and Lauren YS. Wednesdays-Sundays. 252 Fillmore, San Francisco, 415-252-9144, fifty24sf.com.

FraenkelLAB. Jason Fulford: High Anxiety: A multi-part exhibition featuring 12 eclectic color photographs, a slideshow titled *33 Questions from a Mad-House,* and an installation for the artist's opening night performance. Jason Fulford is known for the playful, enigmatic quality of his photographs, books, and performances, which provide more questions than answers. Using subtle humor and open-ended narrative, Fulford's exhibition will explore the emotional state of the country and our communal feelings of anxiety. Saturdays, 11 a.m.-5 p.m.; Tuesdays-Fridays, 10:30 a.m.-5:30 p.m. Continues through March 25. Free. 1632 Market, San Francisco.

Gallery Wendi Norris. Eva Schlegel: Subverting Solidity: Eva Schlegel's new large and mid-scaled photographs depict the abstraction of architectural space. Minimal and ethereal, set mostly in tones of white, grey and black, these 18 images float the eye through physical environments in ways impossible in real time and space. Tuesdays-Saturdays, 11 a.m.-6 p.m. Continues through March 18. Free. 161 Jessie, San Francisco, 415-346-7812, gallerywendinorris.com.

Hosfelt Gallery. Rina Banerjee: Human Likeness: Rina Banerjee fills the gallery with fantastical sculptures & paintings in an exhibition describing the human experience in an era of migration. Thursdays, 11 a.m.-7 p.m.; Tuesdays, Wednesdays, Fridays, Saturdays, 10 a.m.-5:30 p.m. Continues through Dec. 31. Free. hosfeltgallery.com/index.php?p=exhibitions&id=315. 260 Utah, San Francisco, 415-495-5454, hosfeltgallery.com.

Incline Gallery. Push/Pull: A two person show featuring the works of Laurel Shear and Melissa Wyman. For Push/Pull, Wyman shares a series of paintings titled Navigation Dynamics. Laurel Shear makes lush oil paintings that oscillate between abstraction and representation, allowing and encouraging the paint to become a part of the narrative. Saturdays, Sundays, 12-6 p.m.; Thursdays, Fridays, 6-9 p.m. Continues through March 4. Free. 766 Valencia, San Francisco, inclinegallerysf.com.

John Berggruen Gallery. The Human Form: Bringing together over 60 works by 20th century masters such as Henri Matisse, Pablo Picasso, Lucian Freud, Alberto Giacometti, Edward Hopper, Willem de Kooning, Gerhard Richter, Richard Diebenkorn, and Wayne Thiebaud, as well as leading contemporary artists George Condo, Cecily Brown, Joel Shapiro, Antony Gormley, Kiki Smith and Kehinde Wiley, *The Human Form* looks at the formal and conceptual ways that artists have approached the representation of the figure. Mondays-Saturdays, 10 a.m.-6 p.m. Continues through March 4. Free. 10 Hawthorne, San Francisco, 415-781-4629, berggruen.com.

Mirus Gallery. Between our Eyes: Primarily working with polymer clay, Meredith Dittmar's human-animal-plant-energy relief-like amalgams contain threads of common elements and colors to express deep levels of union across themes of biology, technology, and consciousness. The characters are frequently involved in quiet expressive moments, or lounge facing an audience, sharing their inner space. Tuesdays-Fridays. Continues through March 3. Free. https://www.facebook.com/events/742632369217514/. 540 Howard, San Francisco, 415-543-3440, mirusgallery.com.

Space 151. Manual Digital: 'Manual Digital' features the works artists who have developed new visual languages by embracing digital tools in their primarily analog work. Through March 25. Free. 151 Potrero Ave, San Francisco.

Yerba Buena Center for the Arts. Lynn Hershman Leeson: Civic Radar: Lynn Hershman Leeson: Civic Radar is the only presentation in the Americas of this acclaimed retrospective that provides an overview of the Bay Area artist's revolutionary career from the 1960s to the present day. A pioneer of performance and conceptual art, Leeson has continually examined our relationship to technology. Tuesdays-Sundays. Continues through May 21. $12-$15. 701 Mission, San Francisco, 415-978-2787, ybca.org.

FRIDAY, MARCH 3

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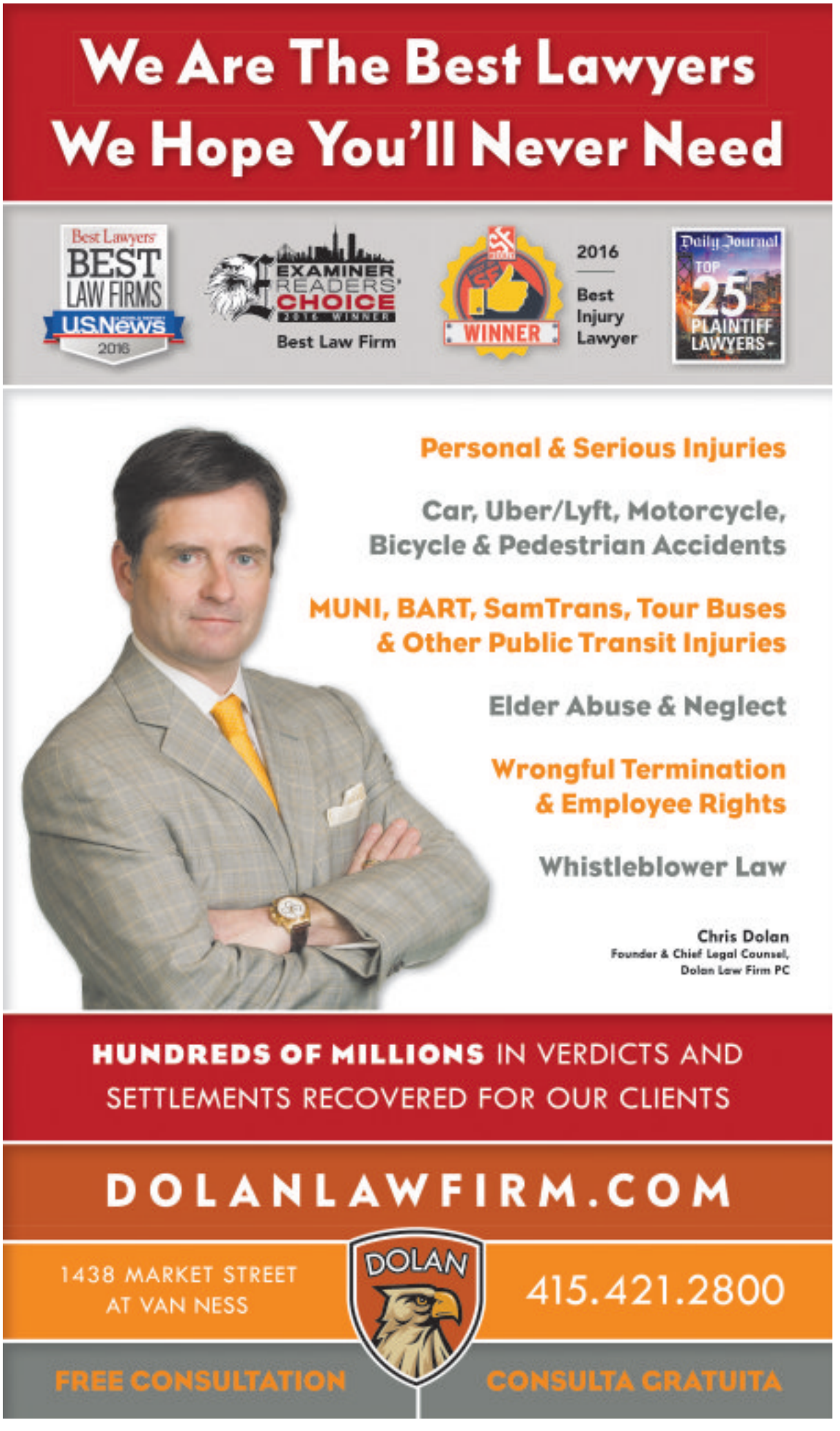
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the human experience in an era of migration. Thursdays, 11 a.m.-7 p.m.; Tuesdays, Wednesdays, Fridays, Saturdays, 10 a.m.-5:30 p.m. Continues through Dec. 31. Free. hosfeltgallery.com/index.php?p=exhibitions&id=315. 260 Utah, San Francisco, 415-495-5454, hosfeltgallery.com.

Incline Gallery. Push/Pull: A two person show featuring the works of Laurel Shear and Melissa Wyman. For Push/Pull, Wyman shares a series of paintings titled Navigation Dynamics. Laurel Shear makes lush oil paintings that oscillate between abstraction and representation, allowing and encouraging the paint to become a part of the narrative. Saturdays, Sundays, 12-6 p.m.; Thursdays, Fridays, 6-9 p.m. Continues through March 4. Free. 766 Valencia, San Francisco, inclinegallerysf.com.

John Berggruen Gallery. The Human Form: Bringing together over 60 works by 20th century masters such as Henri Matisse, Pablo Picasso, Lucian Freud, Alberto Giacometti, Edward Hopper, Willem de Kooning, Gerhard Richter, Richard Diebenkorn, and Wayne Thiebaud, as well as leading contemporary artists George Condo, Cecily Brown, Joel Shapiro, Antony Gormley, Kiki Smith and Kehinde Wiley, *The Human Form* looks at the formal and conceptual ways that artists have approached the representation of the figure. Mondays-Saturdays, 10 a.m.-6 p.m. Continues through March 4. Free. 10 Hawthorne, San Francisco, 415-781-4629, berggruen.com.

Mirus Gallery. Between our Eyes: Primarily working with polymer clay, Meredith Dittmar's human-animal-plant-energy relief-like amalgams contain threads of common elements and colors to express deep levels of union across themes of biology, technology, and consciousness. The characters are frequently involved in quiet expressive moments, or lounge facing an audience, sharing their inner space. Tuesdays-Fridays. Continues through March 3. Free. https://www.facebook.com/events/742632369217514/. 540 Howard, San Francisco, 415-543-3440, mirusgallery.com.

Mule Gallery. Kathryn Clark: Refugee Stories: Refugee Stories is a series of embroidery panels that follow the recent journey of Syrian refugees. The second largest mass migration in history is documented in various points along the refugees' path. Each point along their journey was affected by geography: by sea or land, pastoral farmland or war town desert. Using news stories, Google Earth, and numerical data from the UN, each panel pieces the journey into one polyphonic map. Starting March 3. Saturdays, 12-6 p.m.; Wednesdays-Fridays, 1-6 p.m. Continues through April 28. Free. 80 Fresno Street, San Francisco.

Space 151. Manual Digital: 'Manual Digital' features the works artists who have developed new visual languages by embracing digital tools in their primarily analog work. Through March 25. Free. 151 Potrero Ave, San Francisco.

Yerba Buena Center for the Arts. Lynn Hershman Leeson: Civic Radar: Lynn Hershman Leeson: Civic Radar is the only presentation in the Americas of this acclaimed retrospective that provides an overview of the Bay Area artist's revolutionary career from the 1960s to the present day. A pioneer of performance and conceptual art, Leeson has continually examined our relationship to technology. Tuesdays-Sundays. Continues through May 21. $12-$15. 701 Mission, San Francisco, 415-978-2787, ybca.org.

SATURDAY, MARCH 4

Arc Gallery & Studios. Death of a Clown: Death of a Clown was inspired by the spooky, surreal quality of abandoned amusement parks such as the Six Flags New Orleans. Are these places truly abandoned? If not, who and what remains? Saturdays, 12-3 p.m.; Wednesdays, Thursdays, 1-6 p.m. Continues through March 4. Free. 1246 Folsom, San Francisco, 415-298-7969, arc-sf.com.

Embark Gallery. Get Lost: Inspired by philosopher Herbert Marcuse's notion of "the great refusal," Get Lost showcases contemporary takes on queer identity politics. . Artists: Simón Garcia-Minaur, Izidora Leber, Richard-Jonathan Nelson, and Courtney Trouble. Saturdays, Sundays, 12-5 p.m. Continues through March 4. Free. Fort Mason, Bldg. B, San Francisco, 323-868-1798, embarkgallery.com.

Fifty24SF Gallery. Devolution: Group show featuring Benjamin Constantine, Tina Lugo, Smithe, and Lauren YS. Wednesdays-Sundays. 252 Fillmore, San Francisco, 415-252-9144, fifty24sf.com.

FraenkelLAB. Jason Fulford: High Anxiety: A multi-part exhibition featuring 12 eclectic color photographs, a slideshow titled *33 Questions from a Mad-House,* and an installation for the artist's opening night performance. Jason Fulford is known for the playful, enigmatic quality of his photographs, books, and performances, which provide more questions than answers. Using subtle humor and open-ended narrative, Fulford's exhibition will explore the emotional state of the country and our communal feelings of anxiety. Saturdays, 11 a.m.-5 p.m.; Tuesdays-Fridays, 10:30 a.m.-5:30 p.m. Continues through March 25. Free. 1632 Market, San Francisco.

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Luna Rienne Gallery. March Forth!: The extreme behavior of the current Presidential administration has left many people shocked and frustrated. March Forth! addresses those feelings, as well as presents the positivity that can emerge from them, including creative expression, activism, unity, and exercising our hard-fought-for civil rights. Starting March 4. Mondays, Thursdays-Sundays. Continues through March 20. 3318 22nd St., San Francisco, 415-647-5888, lunarienne.com.

Minnesota Street Project. "Passages" by Tom Sandonato: Tom Sandonato's work explores the space between painting and sculpture. His mixed media pieces are painted on a variety of materials from simple cardboard, Masonite, plexi-glass, to hot rolled steel. Consistent in his work, is the desire to see beyond the two dimensionality of the painted surface to the nuances of what lies within. His methods include scratching and sanding through various layers of pigment, all within the confines of the grid. Starting March 4. Tuesdays-Saturdays, 11 a.m.-6 p.m. Continues through April 29. Free. 415-732-0300. danny@themesandprojects.com. themesandprojects.com/Tom-Sandonato/. 1275 Minnesota St, San Francisco, 415-243-0825, minnesotastreetproject.com.

Mule Gallery. Kathryn Clark: Refugee Stories: Refugee Stories is a series of embroidery panels that follow the recent journey of Syrian refugees. The second largest mass migration in history is documented in various points along the refugees' path. Each point along their journey was affected by geography: by sea or land, pastoral farmland or war town desert. Using news stories, Google Earth, and numerical data from the UN, each panel pieces the journey into one polyphonic map. Starting March 3. Saturdays, 12-6 p.m.; Wednesdays-Fridays, 1-6 p.m. Continues through April 28. Free. 80 Fresno Street, San Francisco.

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Art Gallery

ERIN M. RILEY: SIMPLE

March 4-25, 10 a.m.-6 p.m. at Hashimoto Contemporary, 804 Sutter St.; Free; hashimotocontemporary.com

This solo exhibition by Erin M. Riley debuts a new series of weavings, examining themes of sexuality, violence, and identity. Riley's meticulous, hand-woven tapestries are intimate portraits of past experiences, dwelling on personal and communal memory alike. The large-scale work confronts viewers to contemplate subjects often considered taboo. Frequently autobiographical, her work addresses the innate trauma of womanhood and the objectification of the sexualized body.

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Americas of this acclaimed retrospective that provides an overview of the Bay Area artist's revolutionary career from the 1960s to the present day. A pioneer of performance and conceptual art, Leeson has continually examined our relationship to technology. Tuesdays-Sundays. Continues through May 21. $12-$15. 701 Mission, San Francisco, 415-978-2787, ybca.org.

SUNDAY, MARCH 5

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MONDAY, MARCH 6

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TUESDAY, MARCH 7

Center for the Arts, Religion, and Education (CARE). The Erosion of Memory: Works by Anne Tait: Tait's work is influenced by vernacular 19th-century memorials and the influence of industrialized printmaking on images of memory and domesticity. Prints, paintings, glass etchings, and embroidery pieces combine cemetery grave imagery with monograms. Tuesdays, Thursdays, Fridays, 10 a.m.-3 p.m. Free. 510-849-8935. www.care-gtu.org. 1798 Scenic, Berkeley, 510-849-8935, care-gtu.org.

FraenkelLAB. Jason Fulford: High Anxiety: A multi-part exhibition featuring 12 eclectic color photographs, a slideshow titled *33 Questions from a Mad-House,* and an installation for the artist's opening night performance. Jason Fulford is known for the playful, enigmatic quality of his photographs, books, and performances, which provide more questions than answers. Using subtle humor and open-ended narrative, Fulford's exhibition will explore the emotional state of the country and our communal feelings of anxiety. Saturdays, 11 a.m.-5 p.m.; Tuesdays-Fridays, 10:30 a.m.-5:30 p.m. Continues through March 25. Free. 1632 Market, San Francisco.

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The McLoughlin Gallery. Read Between the Lines: Visual Abstraction: This group exhibition features the work of Carla Goldberg, Karen Gutfreund, Daniel Healey, Michelle Mansour and Rosalio Vargas. As Picasso stated, you must start with something. Each of these artists explore the manipulation and analysis of reality in the realm of their unique, artistic expression. First Tuesday-Saturday of every month, 10:30 a.m.-6 p.m. Continues through March 11. Free. www.mgart.com. 49 Geary Ste. 200, San Francisco, mgart.com.

Minnesota Street Project. "Passages" by Tom Sandonato: Tom Sandonato's work explores the space between painting and sculpture. His mixed media pieces are painted on a variety of materials from simple cardboard, Masonite, plexi-glass, to hot rolled steel. Consistent in his work, is the desire to see beyond the two dimensionality of the painted surface to the nuances of what lies within. His methods include scratching and sanding through various layers of pigment, all within the confines of the grid. Starting March 4. Tuesdays-Saturdays, 11 a.m.-6 p.m. Continues through April 29. Free. 415-732-0300. danny@themesandprojects.com. themesandprojects.com/Tom-Sandonato/. 1275 Minnesota St, San Francisco, 415-243-0825, minnesotastreetproject.com.

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WEDNESDAY, MARCH 8

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COMEDY

THURSDAY, MARCH 2

Alington Mitra: Thu., March 2, 8 p.m.; Fri., March 3, 8 & 10 p.m.; Sat., March 4, 7:30 & 9:30 p.m., $22. Punch Line, 444 Battery, San Francisco, 415-397-7573, punchlinecomedyclub.com.

Comedy Night: Open mic hosted by Tony Sparks. Thursdays, 7 p.m., free. Brainwash Cafe & Laundromat, 1122 Folsom, San Francisco, 415-861-3663, brainwash.com.

Comedy Oakland: Weekly comedy featuring up-and-coming comedians alongside industry pros. Fridays, Saturdays, 9:30 p.m.; Thursdays-Saturdays, 7:30 p.m., $13-$15, ComedyOakland.com. Spice Monkey, 1628 Webster, Oakland, 510-268-0170, spicemonkeycafe.com.

Dueling Pianos at Johnny Foley's: Merry musical sing-alongs. Wednesdays-Saturdays, 9 p.m., free, duelingpianosatfoleys.com. Johnny Foley's Irish House, 243 O'Farrell St., San Francisco, 415-954-0777, johnnyfoleys.com.

Godfrey: Thu., March 2, 8 p.m.; Fri., March 3, 8 & 10:15 p.m.; Sat., March 4, 9:45 p.m., $22.75. Cobb's Comedy Club, 915 Columbus, San Francisco, 415-928-4320, cobbscomedy.com.

The Mission Position: Weekly stand-up comedy showcase hosted by Matt Lieb, Kate Willett, Jessica Sele, Richard Toomer, and Torio Van Grol. Thursdays, 8 p.m., $10, missionpositionlive.com. Lost Weekend Video, 1034 Valencia, San Francisco, 415-643-3373, www.lostweekendvideo.com.

Nightlife on Mars: Free weekly comedy night with Nightlife on Mars (hosted by Ryan Cronin) plus guests. Thursdays, 8:30 p.m., free, nightlifeonmars.com. Murphy's Pub, 217 Kearny St., San Francisco, 415-693-9588.

Rock n Roll Comedy Jam: Featuring music by Medicine Bug and comedy by Affirmative Action Heroes, plus guests. Thursdays, 8 p.m., $5-$20, facebook.com/medicinebug. Milk Bar, 1840 Haight, San Francisco, 415-387-6455, milksf.com.

Storking Comedy: Stand-Up at a Music Venue: Storking Comedy showcases the funniest up and coming Bay Area comedians. The show also features hilarious interviews with each performer. Live music often follows the comedy show at 9:30 pm. All comedy audience members receive a discounted cover charge to see the bands. Thursdays, 7:30-9 p.m., Free, sadcomedyrsvp@gmail.com, www.storkclubcomedy.eventbrite.com. Stork Club, 2330 Telegraph, Oakland, 510-444-6174, storkcluboakland.com.

Where the Funny Things Are: Comedy open mic hosted by Christian Reyes. Thursdays, 7 p.m. The Basement, 222 Hyde, San Francisco, 415-742-7222, thebasementsf.com.

FRIDAY, MARCH 3

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Best of San Francisco Stand-Up Comedy: 18+ local comedy showcase. Fridays, 8 p.m., $15, bestofsfstandup.com. The Variety Preview Room (The Hobart Building), 582 Market, San Francisco, 415-781-3893, varietync.org/screening-room.

Brainwash Weekend Comedy Showcase: Because

when it comes to doing laundry, laughter makes your clothes' whites whiter and colors brighter. That's just science, duh. Fridays, Saturdays, 8 p.m., free. Brainwash Cafe & Laundromat, 1122 Folsom, San Francisco, 415-861-3663, brainwash.com.

Cheaper Than Therapy: Jon Allen, Eloisa Bravo, and Scott Simpson offer comedians (and audiences) a chance to unburden their minds at this regular night of stand-up. Fridays, Saturdays, 10 p.m., $10, cttcomedy.com. Shelton Theater, 533 Sutter, San Francisco, 415-882-9100, sheltontheater.org.

Comedy Night at Il Pirata: Tony Sparks has presided over this long-running local showcase since 2005. First Friday of every month, 9 p.m. Il Pirata, 2007 16th St., San Francisco, 415-626-2626, ilpiratasf.com.

Comedy Noir: Hosted by Valerie Branch. Fridays, 8 p.m. Balancoire, 2565 Mission, San Francisco, 415-920-0577, balancoiresf.com.

Comedy Oakland: Weekly comedy featuring up-and-coming comedians alongside industry pros. Fridays, Saturdays, 9:30 p.m.; Thursdays-Saturdays, 7:30 p.m., $13-$15, ComedyOakland.com. Spice Monkey, 1628 Webster, Oakland, 510-268-0170, spicemonkeycafe.com.

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Pamtastic's Comedy Clubhouse: Weekly comedy podcast with host Pam Benjamin and a live audience. Fridays, 8 p.m., free, facebook.com/PamtasticsComedyClubhouse. Mutiny Radio, 2781 21st St., San Francisco, mutinyradio.fm.

Secret Improv Society: Underground improvisational theater. Fridays, Saturdays, 10 p.m., $17-$20, improvsociety.com. Shelton Theater, 533 Sutter, San Francisco, 415-882-9100, sheltontheater.org.

Talkies: A comedy/multimedia monthly event produced by George Chen, Anna Seregina, Jesse Elias, Clare O'Kane, and Land Smith-Abbinante. First Friday of every month, 8 p.m., $10, talkies-show.tumblr.com. Lost Weekend Video, 1034 Valencia, San Francisco, 415-643-3373, www.lostweekendvideo.com.

Your Fucked Up Relationship: Endgames Improv makes fun of your romantic foibles for free at this long-running weekly comedy catharsis. Fridays, 10:30 p.m., free with RSVP, endgames-improv.com. Stage Werx, 446 Valencia, San Francisco, stagewerx.org.

SATURDAY, MARCH 4

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Cynic Cave: Hosted by George Chen and Kevin O'Shea. Saturdays, 8 p.m., cyniccave.com. Lost Weekend Video, 1034 Valencia, San Francisco, 415-643-3373, www.lostweekendvideo.com.

Dash: Late-night improv comedy romps by the Un-Scripted Theater Company. Saturdays, 10 p.m., $10. Un-Scripted Theater, 533 Sutter, San Francisco, un-scripted.com.

Dueling Pianos at Johnny Foley's: Merry musical sing-alongs. Wednesdays-Saturdays, 9 p.m., free, duelingpianosatfoleys.com. Johnny Foley's Irish House, 243 O'Farrell St., San Francisco, 415-954-0777, johnnyfoleys.com.

Godfrey: Thu., March 2, 8 p.m.; Fri., March 3, 8 & 10:15 p.m.; Sat., March 4, 9:45 p.m., $22.75. Cobb's Comedy Club, 915 Columbus, San Francisco, 415-928-4320, cobbscomedy.com.

Night Moves: Midnight comedy madness with hosts Josef Anolin and Joey Devine. Saturdays, 11:59 p.m., $5. PianoFight, 144 Taylor, San Francisco, 415-816-3691, pianofight.com.

The Roughhouse: Sketch comedy made the San Jose way. First Saturday of every month, 10:30 p.m., $17.50-$35, roughhousecomedy.com. PianoFight, 144 Taylor, San Francisco, 415-816-3691, pianofight.com.

Secret Improv Society: Underground improvisational theater. Fridays, Saturdays, 10 p.m., $17-$20, improvsociety.com. Shelton Theater, 533 Sutter, San Francisco, 415-882-9100, sheltontheater.org.

The Setup: A stand-up comedy show in the heart of San Francisco that features comedians from around the country as well as local rising stars. Saturdays, 8-9:30 p.m., $5. The Basement, 222 Hyde, San Francisco, 415-742-7222, thebasementsf.com.

SF Tonight!: Suffering from bad news burnout? Let Endgames Improv turn headlines into punchlines at this interactive and spontaneous comedy show. Saturdays, 10:30 p.m., $5, endgamesimprov.com. Stage Werx, 446 Valencia, San Francisco, stagewerx.org.

SUNDAY, MARCH 5

Lance Woods and Friends: Sun., March 5, 7:30 p.m., $16. Cobb's Comedy Club, 915 Columbus, San Francisco, 415-928-4320, cobbscomedy.com.

SF Comedy Showcase: Weekly roundup of local laughmakers. Sundays, 8 p.m., $12.50. Punch Line, 444 Battery, San Francisco, 415-397-7573, punchlinecomedyclub.com.

MONDAY, MARCH 6

Doc's Comedy Open Mic: Comedy returns to the North Beach space formerly occupied by landmark nightclub The Purple Onion — and this weekly open mic means that you, too, can share the same stage where Lenny Bruce once stood. Mondays, 7 p.m., free. Doc's Lab, 124 Columbus, San Francisco, 415-649-6191, docslabsf.com.

Gettin' Weird: With Stokes & Holtz. First Monday of every month, 8 p.m., free. Milk Bar, 1840 Haight, San Francisco, 415-387-6455, milksf.com.

Hysteria: Comedy Open Mic for Women & Queers: Hosted by Irene Tu and Jessica Sele, with all genders welcome (but misogyny most definitely not). Mondays, 6 p.m. Oasis, 298 11th St., San Francisco, 415-985-4442, sfoasis.com.

Melt the Mic: Free comedy night produced by Griffin Daley. Mondays, 8 p.m., free, griffindaley.com. Melt!, 700 Columbus, San Francisco, 415-392-9290, melt-cafe.com.

Misery Index: This free monthly yuk-fest "brings together some of the most pessimistic, neurotic, and dysfunctional individuals on the face of the planet: stand-up comedians." First Monday of every month, 9 p.m., free, miseryindexcomedy.com. The Rite Spot Cafe, 2099 Folsom, San Francisco, 415-552-6066, ritespotcafe.net.

TUESDAY, MARCH 7

The Charm Offensive: with Krista Fatka, David Roth, Paco Romane, Dan Linley, Marcus Williams, headliner Mike E. Winfied and host Priyanka Wali. Tue., March 7, 8 p.m., $16. Punch Line, 444 Battery, San Francisco, 415-397-7573, punchlinecomedyclub.com.

Comedy

ADAM DEVINE

Friday, March 3, 8 p.m., at the Masonic, 1111 California St. $29.50-$45; sfmasonic.com

Since 2011, Adam DeVine has starred in, written, and produced the Comedy Central series *Workaholics*, which follows the adventures of a trio of stoners who work at a low-rent telemarketing company. In addition to putting in appearances on acclaimed sitcoms like *Modern Family* and *Arrested Development*, he has also done voice-over work and starred in films such as *Pitch Perfect* and *Mike and Dave Need Wedding Dates*.

Harvey's Funny Tuesdays: Hosted by Ronn Vigh. Tuesdays, 9 p.m., free. Harvey's, 500 Castro, San Francisco, 415-431-4278, harveyssf.com.

The Layover Comedy Night: Tuesdays, 8 p.m., free. The Layover, 1517 Franklin, Oakland, 510-834-1517, oaklandlayover.com.

Moe Greene: Comedy open mic hosted by Michael Brandon. Tuesdays, 7:30 p.m. The Basement, 222 Hyde, San Francisco, 415-742-7222, thebasementsf.com.

OMFG: Weekly comedy open mic. Tuesdays, 7 p.m., free. OMG, 43 Sixth St., San Francisco, 415-896-6374, clubomgsf.com.

Troubled: With Rajeev Dhar and friends. Tuesdays, 6:30-9 p.m., free, troubledcomedy.tumblr.com. Amnesia, 853 Valencia, San Francisco, 415-970-0012, amnesiathebar.com.

Tuesday Night Comedy Funnies: Tuesdays, 8 p.m., $17-$27. 142 Throckmorton Theatre, 142 Throckmorton, Mill Valley, 415-383-9600, 142throckmortontheatre.com.

WEDNESDAY, MARCH 8

Comedy @ The Comet Club: Your free weekly chance to laugh in the Marina (instead of at it). Wednesdays, 8:30 p.m., free, facebook.com/sufficientcomedy. Comet Club, 3111 Fillmore, San Francisco, 415-567-5589.

Comedy Machine: A one-night, three-round comedy tournament featuring eight comedians all competing to be chosen as the champion. Unlike any other comedy show in the Bay Area, we give the power to the audience to choose who they want to see continue. Comedians literally live and die by the fans. Hosted weekly by comedian Will Cole. Wednesdays, 8:30-10 p.m., $7 adv., $10, https://www.facebook.com/sfcomedymachine. The Purple Onion at Kell's, 530 Jackson St., San Francisco.

Comedy Oasis: Hosted by Juan Medina. Second Wednesday of every month, 7 p.m., $5. Oasis, 298 11th St., San Francisco, 415-985-4442, sfoasis.com.

Dueling Pianos at Johnny Foley's: Merry musical sing-alongs. Wednesdays-Saturdays, 9 p.m., free, duelingpianosatfoleys.com. Johnny Foley's Irish House, 243 O'Farrell St., San Francisco, 415-954-0777, johnnyfoleys.com.

#HellaHustle Showcase: Weekly comedy presented by True Hustle Entertainment. Wednesdays, 7 p.m., truehustleentertainment.com. Brainwash Cafe & Laundromat, 1122 Folsom, San Francisco, 415-861-3663, brainwash.com.

Inside Baseball: Not sure what kind of comedy to see? Inside Baseball features all the kinds. A different lineup each week for 5 bucks at Stage Werx Theatre in SF. Wednesdays, 10-11:30 p.m., $5, insidebaseballcomedy.com. Stage Werx, 446 Valencia, San Francisco, stagewerx.org.

The Purple Onion at Kells: Comedy Machine: Weekly single-elimination comedy tournament. Wednesdays, 8:30 p.m., $15, purpleonionatkells.com. Kells Irish Restaurant & Bar, 530 Jackson, San Francisco, 415-955-1916, kellsirish.com.

Real Live Comedians: Second Wednesday of every month, 9 p.m., $10 advance, facebook.com/RealLiveComedians. PianoFight, 144 Taylor, San Francisco, 415-816-3691, pianofight.com.

Really Funny Comedians (Who Happen to Be Women): with Maureen Langan, Carla Clayy, Natasha Muse, Clara Bijl, hosted by Emily Van Dyke Wed., March 8, 8 p.m., $18. Cobb's Comedy Club, 915 Columbus, San Francisco, 415-928-4320, cobbscomedy.com.

Shit Talk: Featuring comedians from around the Bay Area and special guests. Hosted by Yuri Kagan. Wednesdays, 7 p.m., Free. Oasis, 298 11th St., San Francisco, 415-985-4442, sfoasis.com.

The Tabernacle: A weekly stand-up showcase hosted by 3 of San Francisco's hardest working comedians: Steve Post, Allison Mick, and Jim McVeigh. Each Wednesday, The Tabernacle features a strong, fresh, line-up of local heavy-hitters, bigger names you've seen on TV, and other out-of-town visitors. Wednesdays, 7-8:30 p.m., $5-$10, facebook.com/tabernaclesf. PianoFight, 144 Taylor, San Francisco, 415-816-3691, pianofight.com.

This Week's Show: Fresh standup from the best comics in the Bay Area and beyond at San Francisco's top sports bar and nightclub--all for less

than the price of a movie ticket. Wednesdays, 8-10 p.m., $10. Fort One Bar & Lounge, 2801 Leavenworth, San Francisco, 415-671-8081, fort1sf.com.

LITERARY EVENTS

THURSDAY, MARCH 2

Bill Hayes: Insomniac City is an intimate glimpse of Bill Hayes' relationship with the late Oliver Sacks. Hayes is the author of The Anatomist, Five Quarts, and Sleep Demons and the recipient of a Guggenheim Fellowship. Thu., March 2, 6-7:30 p.m., Free. Book Passage, 1 Ferry Building Ste. 42, San Francisco, 415-835-1020, bookpassage.com.

Eric Puchner: Last Day on Earth: A boy on the edge of adolescence fears his mother might be a robot; a psychotically depressed woman is entrusted with taking her niece and nephew trick-or-treating; a reluctant dad brings his baby to a coke-fueled party; a teenage boy tries to prevent his mother from putting his estranged father's dogs to sleep. Ranging from a youth arts camp to an aging punk band's reunion tour, from a dystopian future where parents no longer exist to a ferociously independent bookstore, "Last Day on Earth" revolves around the endlessly complex, frequently surreal system that is family. Thu., March 2, 7:30-9 p.m., Free. Green Apple Books on the Park, 1231 Ninth Ave., San Francisco, 415-742-5833, greenapplebooks.com.

Holla Back: Long-running weekly poetry open mic with a hip-hop vibe. Thursdays, 8 p.m., free/donation. EastSide Arts Alliance, 2277 International, Oakland, 510-533-6629, eastsideartsalliance.com.

Thursdays at Readers: Weekly poetry readings curated by Jack Hirschman. Thursdays, 6:30 p.m., free. Readers Bookstore, Fort Mason, Bldg. C, San Francisco, 415-771-1076, friendssfpl.org.

SATURDAY, MARCH 4

Amy Sutherland: An affecting, entertaining portrait of the relationships between shelter dogs and those that care for them, Rescuing Penny Jane is a book that dog lovers and all who care about animals will treasure. Amy Sutherland is the bestselling author of three previous books, most recently What Shamu Taught Me About Life, Love, and Marriage. Sat., March 4, 1-2:30 p.m., Free. Book Passage, 1 Ferry Building Ste. 42, San Francisco, 415-835-1020, bookpassage.com.

MONDAY, MARCH 6

Actors Reading Writers: Popular local actors read modern and classic short stories. First Monday of every month, 7:30 p.m., free. Berkeley City Club, 2315 Durant, Berkeley, 510-848-7800, berkeleyhistorichotel.com.

Poets!: Bimonthly poetry social with a featured reader followed by an open mic session. Third and First Monday of every month, 7 p.m., free. Bird & Beckett, 653 Chenery, San Francisco, 415-586-3733, birdbeckett.com.

TUESDAY, MARCH 7

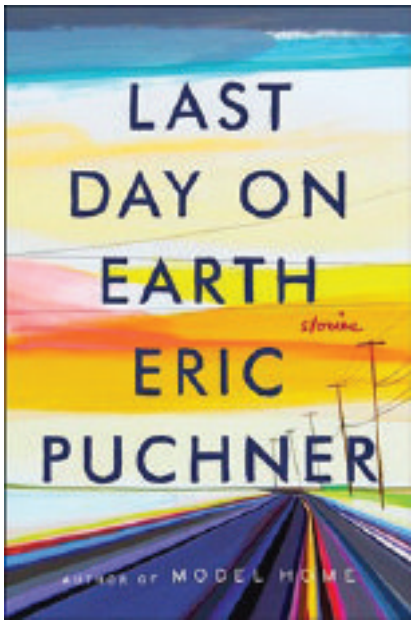
Book Talk and Signing with Sarah van Gelder / The Revolution Where You Live: In late 2015, Sarah van Gelder drove through the American heartland, covering 12,000 miles over the course of four months, living in her tiny truck camper, exploring the plains and mountains of the west, Native reservations, rust belt cities, Appalachian hamlets, and southern cities. She stopped often and listened deeply, taking time to hear people's worries and draw out their hopes and plans for change. Van Gelder called this immersive style of reporting "slow journalism." Please join us in welcoming Sarah as she presents the result of her journey: The Revolution Where You Live, Tue., March 7, 7:30 p.m., Free. The Booksmith, 1644 Haight, San Francisco, 415-863-8688, booksmith.com.

Jazz Stories: Pianist Richard Leiter hosts a monthly night dedicated to tales, anecdotes, and remembrances of classic jazz musicians, with live music performances to set the right vibe. First Tuesday of every month, 7:30 p.m., free. Pegasus & Pendragon Books & Music, 1855 Solano, Berkeley, 510-525-6888, pegasusbookstore.com.

Literary

ERIC PUCHNER: LAST DAY ON EARTH

Thursday, March 2, 7:30 p.m., at Green Apple Books on the Park, 1231 Ninth Ave. Free; greenapplebooks.com



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MUSEUM EVENTS

THURSDAY, MARCH 2

Aquarium of the Bay. Otters: Watershed Ambassadors: The AOTB's newest exhibit brings an adorable romp of North American river otters to Pier 39. Daily. Embarcadero, San Francisco, 415-623-5300, aquariumofthebay.org.

Asian Art Museum. In a New Light: The Asian Art Museum Collection: More than 2,500 objects from the museum's permanent collection explore the major cultures of Asia. Tuesdays-Sundays. 200 Larkin, San Francisco, 415-581-3500, asianart.org.

The Beat Museum. Permanent Collection: Glimpse into the poetic, exuberant lives of Jack Kerouac, Lawrence Ferlinghetti, Allen Ginsberg, Neal Cassady, and other Beat Generation characters via original manuscripts, memorabilia, letters, personal items, and other ephemera. Daily, 10 a.m.-7 p.m. $5-$8. 540 Broadway, San Francisco, 415-399-9626, thebeatmuseum.org.

Cable Car Museum. Permanent Collection: Located in a historic cable car powerhouse, the museum displays a variety of cable car gear, photographs, installations explaining how the cars work, and several antique vehicles. Daily. Free. 1201 Mason, San Francisco, 415-474-1887, cablecarmuseum.org.

California Academy of Sciences. Habitat Earth: The California Academy of Sciences' newest planetarium show redefines the traditional concept of astronomical presentation, turning the telescopes around and focusing on the greatest wonder of the universe — Earth itself — as it invites viewers to discover what it means to live in today's connected world on the only planet known to sustain biodiversity and life. Daily. Animal Attraction: Exhibit about the wild courtship and mating strategies in the animal kingdom. Daily. Earthquake: Treat your senses to seismic overload in this exhibit that includes a walk-in Earth model illustrating plate tectonics, a recreation of a Victorian salon that shakes like two of San Francisco's most famous quakes, a planetarium show, interactive displays, and more. Daily. Color of Life: The Academy's bright new summer show celebrates the chromatic diversity of nature with live animals, interactive displays, dioramas, videos, and more. Daily. Penguin Feeding: Watch as the Academy's flightless friends are offered their breakfast and lunch. Daily, 10:30 a.m. & 3 p.m. Coral Reef Dive: Scientists dive into the Academy's live coral tank and offer live explanations of its denizens. Daily, 11:30 a.m. & 2:30 p.m. Sharks and Rays: Learn about the Reef Lagoon's residents. Tuesdays, Thursdays, 1:30 p.m. Ssssnake Encounter: Get up close and personal with some of the Academy's scaly, slithering inhabitants. Daily, 3:30 p.m. NightLife: Weekly afterhours party featuring dance music, drinks, scientific presentations, hands-on activities, and more for people who like to pair their intellectual curiosity with a cocktail. Thursdays, 6-10 p.m. $10-$12. calacademy.org/events/nightlife. 55 Music Concourse, San Francisco, 415-379-8000, calacademy.org.

Chinese Historical Society of America. The Chinese of America: Toward a More Perfect Union: This bilingual exhibit follows the course of Chinese-American immigration from the 19th century to today via photographs, artifacts, and historical narratives. Tuesdays-Saturdays. Free. 965 Clay, San Francisco, 415-391-1188, chsa.org.

Contemporary Jewish Museum. Hardly Strictly Warren Hellman: Anyone lucky enough to meet Warren Hellman, or see him perform at his signature cultural creation, Hardly Strictly Bluegrass, witnessed the utter joy and humanity that emanated from his being (and his banjo). The Contemporary Jewish Museum assembles rarely-seen videos of Hellman's performances in Golden Gate Park, along with special personal possessions like a banjo signed by star performers and a jacket covered with rhinestones and a Star of David. Mondays, Tuesdays, Thursdays-Sundays. Lamp of the Covenant: Dave Lane, often described as "an outsider artist," has repurposed 6 tons of steel into a 90-foot sheath of globes, light bulbs, old tools, and other objects that hang over the museum's central lobby. Like the eternal light that can be found in every synagogue, Lane's gigantic lamp can be seen as a symbol of higher connection — both literally and figuratively. Mondays, Tuesdays, Thursdays-Sundays. 736 Mission, San Francisco, 415-655-7800, thecjm.org.

Exploratorium. Tactile Dome: One of the Exploratorium's earliest exhibits — a pitch-black maze designed to heighten one's awareness of the sense of touch — reopens at the new location after a slight redesign. Tuesdays-Sundays. $12-$15 (in addition to regular museum admission). Permanent Exhibits: The family science museum's gigantic new complex is split into six separate gallery sections that focus on human behavior, senses & perception, biology, the environment, and much more — all with the Exploratorium's famously whimsical and interactive features. Tuesdays-Sundays, 10 a.m.-5 p.m. After Dark: Leave the kids at home — this monthly party features adult-themed science programs, performances, and cocktails. Y'know, stuff grown-ups like. Ages 18+ only. First Thursday of every month, 6-10 p.m. $10-$15. Pier 15, San Francisco, 415-528-4444, exploratorium.edu.

GLBT History Museum. Queer Past Becomes Present: Multipart exhibit tracing the history of queer youth activism, exploring lost S.F. "gayborhoods," paying tribute to pioneering lesbian magazine *The Ladder*, spotlighting Bay Area HIV/AIDS organizations, and more. Mondays, Wednesdays-Sundays. 30 Years of Collecting Art That Tells Our Stories: Elisabeth Cornu curates a selection of visual art that recalls scenes from the heady, hot, turbulent days of gay life from the 1960s to the 1990s. Mondays, Wednesdays-Sundays. 4127 18th St., San Francisco, 415-621-1107, glbthistorymuseum.org.

Legion of Honor. The Salon Doré: Recently restored, this installation recreates the extravagant French Neoclassical interior of the Hôtel de la Trémoille in Paris. Tuesdays-Sundays. Bowles Porcelain Gallery: Porcelain from England and continental Europe. Tuesdays-Sundays. 100 34th Ave., San Francisco, 415-750-3600, legionofhonor.famsf.org.

San Francisco Maritime National Historical Park Visitor Center. A Walk Along the Waterfront: Historic memorabilia, nautical artifacts, slide presentations, and large-scale decorative installations recreate the sights and sounds of San Francisco's bustling shipping and fishing industries in this free daily exhibit. Daily, 9:30 a.m.-5 p.m. Free. 499 Jefferson, San Francisco, 415-447-5000, nps.gov/safr.

San Francisco Museum of Modern Art (SFMOMA). Picturing Modernity: Selections from the SFMOMA Collection: An exhibition of photographs from SFMOMA's own collection that illustrate a wide range of photographic styles. Daily. 151 3rd St., San Francisco, 415-357-4000, www.sfmoma.org.

Yerba Buena Center for the Arts. Murmur Wall: Located by the YBCA steps at 701 Mission, this Future Cities Lab installation lights up as it incorporates local trending search engine results and social media postings. Onlookers can offer their own contributions, which feed into the data stream, light up the sculpture, and reflect the city's volatile internet habits. Through May 31. Free. 701 Mission, San Francisco, 415-978-2787, ybca.org.

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Museum Exhibit

SAN FRANCISCO HISTORY DAYS AT THE OLD MINT

Saturday, March 4, 11 a.m.-5 p.m., and Sunday, March 5, 11 a.m.-4 p.m., at the Old San Francisco Mint, 88 Fifth St. Free; sfhistorydays.org

The Old Mint becomes a pop-up museum of San Francisco history this weekend, featuring more than 75 exhibitors at the San Francisco History Days at the Old Mint. Join community historians, archivists, genealogists, archaeologists, researchers, educators, re-enactors, and other history enthusiasts for a free Community Open House at this historic site.

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Randall Museum. Meet the Animals: Live presentations about the animals who live at the museum. Saturdays, 11 a.m. Free. 199 Museum, San Francisco, 415-554-9600, randallmuseum.org.

Randall Museum @ Mission Art Center. Drop-In Science Workshop: Each week kids and parents can participate in artistic activities that illuminate some aspect of science. Saturdays, 10:30 a.m. $3-$5. Meet the Animals: Though the Randall's regular facilities in Corona Heights are temporarily closed, the animals who live at the museum will make weekly trips down to the Mission for free live presentations. Saturdays, 11 a.m. Free. Drop-In Art Workshop: Get creative with arts and crafts projects for children and parents alike. Saturdays, 1 p.m. $3-$5. 745 Treat, San Francisco, 415-554-9600, randallmuseum.org.

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THEATER

THURSDAY, MARCH 2

Beach Blanket Babylon: Steve Silver's musical revue spoofs pop culture with extravagant costumes. Wednesdays-Sundays, $25-$130, beachblanketbabylon.com. Club Fugazi, 678 Green, San Francisco, 415-421-4222, beachblanketbabylon.com.

SILENCE! The Musical!: SILENCE! The Musical tells the story of rookie FBI agent Clarice Starling as she matches wits with the brilliant but insane cannibal, Dr. Hannibal Lecter in order to catch the serial killer known as Buffalo Bill. Clarice faces her own demons—and a troupe of singing and dancing lambs—while racing against the clock to unlock Lecter's clues before another innocent girl is killed and skinned by Buffalo Bill. Thursdays, Fridays, 8 p.m.; Saturdays, 7 & 10 p.m. Continues through March 18, $35-$55, www.silencethemusicalsf.com. Victoria Theatre, 2961 16th St., San Francisco, 415-863-7576, victoriatheatre.org.

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Lovesick - The Cat Allergy Musical: A comedic musical romp through the sad sad world of internet dating. Serenity's search for love is made all the more complicated by her cat Lucky and penchant for running off her prospective suitors. Desperate times require desperate measures, and Serenity is desperate. Fridays, Saturdays, 8 p.m. Continues through March 18, $25. Exit Theatre, 156 Eddy, San Francisco, 415-673-3847, theexit.org.

Misfit Cabaret: Tiptoe with us to the secret corners of the forest where hidden creatures play- where sprites and demons plot deception around a devilish fire and shimmering nymphs lithely dance under an iridescent moon. Mere mortals are seduced by goblin kings and the purest hearts are bewitched by glittering midnight. Fri., March 3, 8 p.m.; Sat., March 4, 8 p.m., $20-$200, www.katrowbeeshow.com. Great Star Theater, 630 Jackson, San Francisco, 415-793-9594.

SILENCE! The Musical!: SILENCE! The Musical tells the story of rookie FBI agent Clarice Starling as she matches wits with the brilliant but insane cannibal, Dr. Hannibal Lecter in order to catch the serial killer known as Buffalo Bill. Clarice faces her own demons—and a troupe of singing and dancing lambs—while racing against the clock to unlock Lecter's clues before another innocent girl is killed and skinned by Buffalo Bill. Thursdays, Fridays, 8 p.m.; Saturdays, 7 & 10 p.m. Continues through March 18, $35-$55, www.silencethemusicalsf.com. Victoria Theatre, 2961 16th St., San Francisco, 415-863-7576, victoriatheatre.org.

What you need to know about YOUR

DIVORCE OPTIONS

Divorce Options is a 3 hour educational workshop offered monthly, equally appropriate if you are married or a state registered domestic partner, and whether you have children or not.

Divorce Options is presented on Saturdays in 2017 on January 7, February 4, March 4, April 1, May 6, June 3, July 8, August 5, September 9, October 7, November 4 and December 2 by a panel of collaboratively trained attorneys, financial professionals and mental health professionals, who are members of:

Collaborative Practice San Francisco.

SATURDAY, MARCH 4, 9:30AM-12:30PM

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www.DivorceOptionsInfo.org

Theater

DON'T FEEL: THE DEATH OF DAHMER

Friday, March 4, 8 p.m., and Saturday, March 12, 6 p.m., at Z Below, 450 Florida St. $20; zspace.org

Notorious serial killer Jeffrey Dahmer killed and largely dismembered 17 people over a 13-year period. That's not the type of crime spree that makes you well-liked in prison, and he was beaten to death by a fellow inmate in 1994 at the age of 34. Evan Johnson's play *Don't Feel: The Death of Dahmer* looks at the very last moments of the Milwaukee Cannibal's life, probing the destination of his "born-again" soul at the hands of a murderer-roommate whose nickname was Christ, and digging into the boundary between nature and nurture to explore Dahmer's queer sexuality.

SATURDAY, MARCH 4

Beach Blanket Babylon: Steve Silver's musical revue spoofs pop culture with extravagant costumes. Wednesdays-Sundays, $25-$130, beachblanketbabylon.com. Club Fugazi, 678 Green, San Francisco, 415-421-4222, beachblanketbabylon.com.

Lovesick - The Cat Allergy Musical: A comedic musical romp through the sad sad world of internet dating. Serenity's search for love is made all the more complicated by her cat Lucky and penchant for running off her prospective suitors. Desperate times require desperate measures, and Serenity is desperate. Fridays, Saturdays, 8 p.m. Continues through March 18, $25. Exit Theatre, 156 Eddy, San Francisco, 415-673-3847, theexit.org.

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SUNDAY, MARCH 5

Beach Blanket Babylon: Steve Silver's musical revue spoofs pop culture with extravagant costumes. Wednesdays-Sundays, $25-$130, beachblanketbabylon.com. Club Fugazi, 678 Green, San Francisco, 415-421-4222, beachblanketbabylon.com.

The Waiting Period: An unrelenting look at a ten-day period in Brian Copeland's life—the mandatory ten-day waiting period before he could lay his hands on the newly purchased gun with which he planned to take his own life. Even in the midst of this tragedy, however, his wonderful sense of the comedy of life does not desert him (how much should he spend on the gun?), indeed serves him insidiously well as a buffer against the grim reality of his intention. Sundays, 5:30 p.m. Continues through March 26, Free. The Marsh Theater, 1062 Valencia, San Francisco, 415-826-5750, themarsh.org.

MONDAY, MARCH 6

Monday Night Marsh: Musicians, actors, performance artists, and others take the stage at this regular staging of works in progress. Mondays, 7:30 p.m., $7. The Marsh Theater, 1062 Valencia, San Francisco, 415-826-5750, themarsh.org.

TUESDAY, MARCH 7

The Christians: In just ten years, Pastor Paul's modest ministry has grown into a massive megachurch, with thousands of believers coming through its doors each week. But as Paul wrestles with his own faith, he moves to preach a sermon that will shake the foundation of his congregation's beliefs. Backed by a live choir, *The Christians* is both epic and intimate, an unflinching look at faith in America — and its power to unite or divide. First Tuesday-Saturday of every month. Continues through March 11, $35-$125. San Francisco Playhouse, 450 Post, San Francisco, 415-677-9596, sfplayhouse.org.

Into the Woods: Venture back Into the Woods with the acclaimed Fiasco Theater production. Unanimously praised and extended twice at Roundabout's Laura Pels Theater, the Tony Award-winning musical classic by Stephen Sondheim and James Lapine has been mounted with boundless imagination. Mind the wolf, heed the witch and honor the giant in the sky at this extraordinary musical about the power of wishes and what really happens after they come true. Starting March 7, Tuesdays-Sundays. Continues through April 2, $60-$275. Golden Gate Theatre, 1 Taylor, San Francisco, 415-551-2000, shnsf.com.

The News: Monthly series of queer performance art. First Tuesday of every month, 7:30 p.m. SOMArts Cultural Center, 934 Brannan, San Francisco, 415-863-1414, somarts.org.

WEDNESDAY, MARCH 8

Beach Blanket Babylon: Steve Silver's musical revue spoofs pop culture with extravagant costumes. Wednesdays-Sundays, $25-$130, beachblanketbabylon.com. Club Fugazi, 678 Green, San Francisco, 415-421-4222, beachblanketbabylon.com.

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Shotz: Amios cooks up a new set of thematically linked one-act, five-minute plays that share common criteria. Second Wednesday of every month, 8 p.m., $10, amios.wordpress.com. PianoFight, 144 Taylor, San Francisco, 415-816-3691, pianofight.com.

Drug Underdose

Ayelet Waldman and the art of getting by on a tiny quantity of LSD.

By Stephen Jackson

Ayelet Waldman

Photo by Claire Lewis

Before last year, Ayelet Wald-man, a Berkeley author, mother of four, and the wife of Pulitzer Prize-winning novelist Michael Chabon, would have never considered taking psychedelic drugs on a consistent basis. But when mood swings brought about by premenstrual dysphoric disorder (PMDD) became too much for both her and her family to bear, she became desperate.

She was willing to try anything.

So she tried acid — and it worked.

Waldman shares this experience in her book, *A Really Good Day: How Microdosing Made a Mega Difference In My Mood, My Marriage, and My Life*. The book has garnered national attention, and Waldman wrapped up her publicity tour at a City Arts & Lectures at the Nourse Theater in mid-February. She addressed a crowd that looked like a cross between a Michael Pollan lecture on sustainable okra and a fundraiser for a Burning Man camp.

Waldman explained that she was fed up with the "vagaries of mood" that had plagued her as long as she could remember. After years of underwhelming (and generally ineffective) experiences with therapy, meditation, and extensive medications, she was desperate to get out of her head.

She stumbled across a 2011 book, *The Psychedelic Explorer's Guide: Safe, Therapeutic and Sacred Journeys,* by noted psychologist and psychedelic researcher Dr. James Fadiman, who chronicled patients' experiences with "microdosing" either LSD or psilocybin, to improve their mood, concentration, and general state of wellbeing.

It's generally understood that a standard dose of LSD is between 100 and 120 micrograms, whereas a microdose consists of just 10 micrograms. It's what's considered a "sub-perceptual" amount, and can also be done with other psychedelic drugs in lieu of LSD, so long as one only ingests between 5 and 10 percent of a "recreational" dose.

Waldman reached out to Fadiman and took part in a self-study program on the the effects of microdosing that Fadiman and his research partner, Dr. Sophia Korb, run to this day.

Notably, subjects must acquire the acid on their own. Fadiman and Korb are very clear about the fact that they have nothing to do with the procurement of illicit substances — and like heroin, MDMA, or (laughably) marijuana, lysergic acid diethylamide is a Schedule 1 substance, which means the federal government deems it to have no legitimate medical value.

This proved challenging for Waldman, who doesn't like the taste of alcohol and only uses marijuana medicinally. She ultimately made contact, through a friend, with an anonymous and aging professor from UC Berkeley. Before she knew it, a package arrived in her mailbox containing a tiny blue bottle and a note signed, "Lewis Carroll." For the next month, she proceeded to take 10 micrograms of LSD every three days and kept a journal.

Waldman's experience was overwhelmingly positive. At the end of her book, she reports mild side effects, such as heightened awareness to sound and a slight dizziness, but noted that she was overall in a much better place than she was at the beginning of the month. Her family — especially her children — noticed a dramatic shift in her mood. She also explained that instead of causing her to feel overly ecstatic, microdosing made her more insightful.

"It allowed me a little space to consider how to act in accordance with my values, not just react to external stimuli," she writes. "This, not the razzle-dazzle of pleasure, was its gift."

Is this possible? Enlightenment in an eyedropper, all without any of the habit-forming or physical drawbacks of pharmaceutical mood stabilizers on the market today?

Fadiman was first introduced to psychedelics in the 1960s by his former professor, Richard Alpert (aka Ram Dass), who gave him psilocybin for the first time. He was later part of a team of researchers that conducted an experiment in which 28 working professionals, many of them senior scientists at various Bay Area tech companies, were given the opportunity to address technical problems they had been working on without success for at least three months — while high on 100 micrograms of LSD.

Although participants reported breakthroughs in creative problem-solving, the Food and Drug Administration shut the study down in 1966, and most research on psychedelics dried up by the end of that decade.

"If we gave the study today — and a number of people want to replicate it — it would probably work just as well," Fadiman said.

Asked which modern-day problems might be best teased out on a head full of acid, he replied, "One idea would be to get the government to make regulations on psychedelics based on science, not on politics."

Fadiman and Korb will continue collecting data from participants in the same microdosing study that Waldman took part in until they present their findings at the MAPS (Multidisciplinary Associations of Psychedelic Studies) Psychedelic Science 2017 Convention in Oakland in April. There, they'll turn over the data they've gathered from roughly 700 studies to other doctors and scientists with the hopes that further discoveries can be made in the field of psychedelic research.

"One of my goals is to have more conventional medical and psychiatric hospitals start to do microdose research, and that's happening," Radiman said, noting that more research studies are already popping up more in Spain, Sweden, and the Netherlands. "I feel like I've been able to be part of discovery, and that's the best part of science. I'm a searcher, not a researcher."

I spoke to another member of MAPS, a physician who asked to remain anonymous. While she's a big supporter of microdosing, she also pointed out that some medical concerns exist regarding the quality of the substance used and the age and level of brain development of the user. She also said that while there's no risk of physical addiction to LSD, there is — as with any habitual practice — always the risk of a psychological or emotional addiction.

However, she still thinks microdosing is in many cases better than what's currently out there for treating mood disorders.

"If it were legal, I would completely prescribe it. I personally don't like to prescribe SSRIs [selective serotonin reuptake inhibitors] and antidepressants, because people get truly addicted to them. It can really mess with their brains," she said, also citing the suicide risks associated with those drugs.

No matter where you stand on recreational drug use, it seems inarguable that microdosing deserves more clinical investigation. Prior to its prohibition, more than 1,000 research papers on its effects were published worldwide, and Fadiman reports relatively consistent benefits across the board. Healthy people who microdose generally feel better, more creative, and more insightful in their daily lives, while those with psychological issues report feelings of relief from otherwise chronic conditions.

In Waldman's case, it was a life-saver. But now she's left with the dilemma of finding more LSD — something she does not wish to do again, illegally.

feedback@sfweekly.com

Monster Energy

Taking in the exhaust and the propane-powered blenders at the Monster Jam.

By Peter Lawrence Kane

Bounty Hunter driver Todd Morey launches into the air at Monster Jam.

Photo by Wes Rowe

When I hoist myself up into the monster truck in a cordoned-off section of the parking lot outside the Oakland Coliseum, I realize that by sitting in the rear corner, I'm going to experience the most centripetal force when that bad boy gets going. My photographer and erstwhile buddy in gonzo endeavors, Wes Rowe of Wes Burger 'N' More, is next to me. We've paid $15 each to do doughnuts and figure-eights for three minutes in a truck called Wheels of Freedom that's emblazoned with the Declaration of Independence, a kneeling Sept. 11 firefighter, an American flag, and flags for veterans who are MIA and KIA. Like so much else that's promiscuously patriotic, this thing is a moneymaker (although fuel costs are undoubtedly high).

Former Oakland A's left-fielder Rickey Henderson, who holds the Major League Baseball record for the most stolen bases and for whom the Coliseum will name its playing field, happens to be sitting at the opposite corner. I'm not sure whether he feels like an 11-year-old boy, but if he can't hear me calling his name, then at least he can't hear me scream.

But it's a fun ride, especially when you think you're going to fall backwards into a miasma of exhaust. Upon dismounting, Wes and I walk through the Pit Party, a sober tailgate of sorts in which fans meet the drivers of their favorite Monster Trucks, like Grave Digger or Bounty Hunter. The line to enter is long, and the lines for each individual truck can be 30 people deep, so these people are super-fans. The crowd is diverse, and not merely in a Bay Area way: There are people of all races and ethnicities, plus a lot of bearded, blue-collar white dads with hand tattoos. I only count two pieces of Trump apparel, neither of which refers to Hillary as the c-word. I let a dad wearing one of them step ahead of me in line for the Porta-Potty, because he's holding a very squirmy toddler by the hand and they've obviously waited in enough lines already. This counts as leaving the bubble.

Becky McDonough, who drives El Toro Loco, probably has the longest line of anyone. With pinkish-red hair falling below her shoulders and a bright yellow uniform, she's instantly recognizable, a fan favorite. McDonough's been in the sport for 11 years, a driver for the last seven. We'd spoken by phone a few weeks earlier, when she told me the sport has changed dramatically. They used to just crush cars, she says, but now it's doing backflips over buses.

In such an ostentatiously macho environment, she got a lot of hazing at the start of her career. In spite of breaking out as a mechanic, she had to work twice as hard to prove herself.

"Being a woman in this sport, everyone thought I was there to look pretty," she says. "They were like, 'Oh, she'll make it two weeks,' or 'Oh, we'll give her four.' 'Oh, all right, she made it to finals, she'll probably be gone by the end of the year.' Eleven years later and I'm still here kicking, so I proved my point."

"I've earned the guys' respect," she says. "The ones that do come in now, knowing that's where I came from and did it for so long, they kind of know."

Out in the parking lot is the real tailgate action. Kids play soccer in the twilight under the high-tension transmission lines. People drink cans of beer in the open, gladly sharing with strangers, while one party has a blender in the back of their pickup that's attached to what Wes recognizes as a "two-stroke, 50-cc motor from what looked like a weed-eater or some lawn-maintenance device." We find an amiable group with a jockey box set up in a Pinzgauer, a refitted Swiss military transport vehicle, and throw in with them until it's time to enter the arena. We're right next to the bay, and the wind feels like it's picking the parking lot clean.

I've been to one monster-truck show in my life, at the Nassau Coliseum on Long Island — which is an enclosed arena. By the end, everyone was breathing a mix of one part air to two parts carbon monoxide.

That's not the case tonight, although the noise in the stands is just as intense. Two by two, the trucks drive out over the dirt mounds for their initial runs, which McDonough says aren't especially planned out because of the vagaries of the course. ("Whatever happens happens," she'd told me, describing the sport as "NASCAR meets football.") Apart from the need for speed, the scoring system seems inscrutable. But as a gladiatorial energy fills the coliseum, it's impossible not to get swept up in flourishes like the revving of an engine in neutral — let alone the backflips. They're a marvel when executed perfectly, but perversely better when they're not, and the McDonough calls her signature move the Bull Buck.

"I just go up — like a pirouette, almost," she says. "And when you do pull it off, I'm like, 'Fuck yeah, I did that!' And when it doesn't work, it's catastrophic."

The 14 five-ton trucks do take a pounding, although not as bad as the spray-painted cars — two orange, two light purple — that mark an inside turn on the course. Unlike the elaborate choreography of World Wrestling Entertainment, it's real. Seven-point harnesses and neck restraints hold the drivers in place, and although the oversize wheels make the trucks look enormous from afar, the driving compartments are standard size. So they're bouncing around a lot, with occasionally intense g-forces. While every truck is essentially the same underneath the painted chassis, the quirks of individual vehicles can make for an adjustment period, McDonough says. Her lower back, hips, and shoulders bear the brunt of it, leaving her as out of breath as if she'd just run a 5K.

"We have a lot of fans come up at the end of the show," she says. "And they're like, 'On my video game, if you would've just did this, you could have saved it.' It's cute, because they're little kids, but it's a lot more forceful than people think."

"I never understood that as a crew person," she adds. "Like, 'What are you doing, you're just moving your arms, why are you so out of breath?' But being in it, it's a whole different story. I don't think people understand that, and everything happens so fast — especially when your adrenaline is going like it is."

Unless you're an avowed partisan, there's a similarity between Monster Jam and Olympic figure skating in that you don't necessarily root for any given truck or skater, but for the intensity of their moves. You just want them to land hard and smash things. The night flows over us, a distillation of pure Americana with raucous eruptions for everything loud or dangerous. Clapping feels hopelessly effete. In the end, Son-uva Digger's Ryan Anderson wins, but that's secondary to the overall enthusiasm, which every truck contributes to.

To my surprise, Monster Jam is a worldwide phenomenon. The drivers spent a month last fall in Australia, and they've been to Costa Rica and to Europe so many times that McDonough can't even recall all the countries she's visited.

"I remember being in Copenhagen, and we were mobbed after the show," she says. "It was something they'd never seen before. It's very cool."

Peter Lawrence Kane is SF Weekly's *arts & culture editor.*

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Electric Guest at Noise Pop 2017

Grandaddy at Noise Pop 2017

The Frights at Noise Pop 2017

Photos by Christopher Victorio

Back to the Old Hump and Grind

Last May, I made the bitter-sweet decision to take a hiatus from performing in porn and devote all of my time and energy to fighting Proposition 60, a ballot measure that could have decimated the adult-film community in California and beyond. I knew that if I didn't do everything in my power to ensure that this misguided, noxious piece of legislation was defeated, I wouldn't even have a porn career to return to. Thankfully, it didn't pass, making porn safe in California for the time being. So it's time for me to get back to the old hump and grind.

Of all the different types of sex work I've tried throughout my career thus far, porn is my favorite. It reminds me of my days spent as a teenage dirtbag theater nerd. My friends and I were always working on crazy projects for the stage or screen: parody commercials, messy punk-rock performance art, any pretext to get weird and make people watch us. Porn isn't so different.

I booked my first two scenes back in the hustle in February when local writer and performer Andre Shakti chose me as her scene partner for a small lesbian company. Andre and I have run in the same circles for years, but we somehow had never managed to shoot together. Nor had we ever had sex (even though, for the record, our first interactions inside the Kink.com dressing room were definitely flirtatious.)

Warming up with a scrimmage shoot with a close friend before I dove back into the type of hardcore BDSM content I often perform in seemed like a wise choice — especially since I'd been booked for a five-guy gangbang a few weeks later. I needed to make sure I could still run a mile before heading into a marathon.

Although I've missed getting paid to have sex with hot people, the epic hair and makeup, and the silly costumes and dialogue, the main thing I've missed about adult film is the athletic lifestyle. When I was performing full time, I devoted much of my week to yoga, weight training, cardio, and a strict diet, but now that my life is more about policy papers and political action committees, there's not as much time for crafting my porn star bod. To get ready to be naked in front of the camera again, I've had to convince myself that I'm living in a training sequence from an inspirational sports movie from the '80s. This involves a great deal of hard-boiled eggs and running around my neighborhood at 7 a.m. in a waist-training corset. It's not easy or glamorous, but neither is being a porn star.

The day before my shoot, I drank tons of water and made sure to leave time for a nice long afternoon at the gym, which is where I was when Andre texted to tell me she was running late for our shoot — today. Not tomorrow. Today, in one hour's time.

Goddammit.

I had accidentally saved the shoot date incorrectly in my calendar, so I jetted out the door and made a beeline home, to shave all the body hair below my eyebrows, and try to make the hair on my head look like I hadn't just been sweating for two hours.

This was not how I wanted to to make my triumphant return to the digital screen!

Still, I somehow managed to beat Andre to the model house, and as soon as my false eyelashes were on, my trepidation vanished.

Just like riding a bicycle, I remembered exactly how to look pretty while getting head from a hot babe — especially one who's no noob at cunnilingus — and even how to reciprocate without getting lipstick all over my face. Andre and I finally got to fuck dressed as college co-eds, goth teenagers, and — finally — with me stripped naked, bound, and fully submitting to some pretty serious tickle torture.

After we wrapped four scenes, we counted our stacks of bills and packed our bags, snuggling and catching up on life outside of porn. The still photos of our scene were posted to social media later that evening, and I breathed a sigh of relief: I still looked like a porn star. Prop. 60 and a shift to office life hadn't stolen my adult-film career from me just yet.

Later that night, I went to a friend's house to set up for a party. I tried my best to stay present enough to move furniture and make decisions about decorations, but after only an hour, I was found curled up on the couch, catatonic from a day of sexual performance.

I'm back in the game, but there's still a lot of training to be done before I can play in the big leagues again, and gangbang day waits for no one.

TheWhoreCast@gmail.com

Photo by Thierry Valletoux

Staying Vertical

Not rated.

Opens Friday at the Roxie Theater.

Though Alain Guiraudie's *Staying Vertical* isn't a wall-to-wall boner-fest like his previous film, *Stranger by the Lake*, it's still very much an examination of how its male characters interact with their world and their own masculinity. Léo (Damien Bonnard) is a screenwriter wandering through the idyllic South of France hoping to see a wolf, all while procrastinating over his latest script. He has a child with shepherdess Marie (India Hair) and moves in with her, her two young sons, and her father Jean-Louis (Raphaël Thiéry, playing a Gallic John C. Reilly if there ever was one). Marie soon takes her sons and abandons Léo with the infant, leaving him rudderless and yet giving him more time to stalk young twink Yoan (Basile Meilleurat), who crashes with spectacularly racist old codger Marcel (Christian Bouillette). Whereas the explicit sex in *Stranger by the Lake* was all gay, *Staying Vertical*'s more sporadic sex is mostly straight until it isn't, in one of the ookier scenes in recent memory. *Vertical* also lack's *Stranger*'s urgency and economy, but makes up for it by making its countryside feel almost as ominous as that film's lake: Even the rolling thunder of the herd's bells during the many panning shots evokes dread. The wolf is always closer than Léo realizes.

Sherilyn Connelly

KEDi

Not rated.

Opens Friday at the Embarcadero Center Cinema.

Kitties! You'll be hard-pressed to find a documentary more aesthetically and emotionally satisfying this year than Ceyda Torun's *KEDi*, about the hundreds of thousands of cats that make the streets of Istanbul their home. The focus is on seven of them (Sari, Bengü, Aslan Parçasi, Psikopat, Deniz, Gamsiz, and Duman), the humans whose lives they impact, and how the two species have found a balance over the millennia. What remains unmentioned is how the felines of Istanbul are primarily tabbies with few all-black cats, probably due to artificial selection — read: superstition — and the black cats that *are* seen are presented as adversarial. *KEDi* is, of course, subtitled, but you could watch it captionless without knowing a lick of Turkish and still grok what the humans are saying through tone and body language; there've been plenty of documentaries set in the Middle East in recent years, but none have featured so many people smiling so much. Notable in spoken language is the frequent use of the word "Allah," which speaks to a spiritual aspect of the film that's surprising only if you don't like cats. As one biped puts it, "Allah brings us closer to him in different ways; for me, it was these cats. I guess I was worthy of his love." *As-salamu alaykum*, kitties. ***SC***

My Life as a Zucchini

Rated PG-13.

Opens Friday at the Opera Plaza Cinema.

Alcoholism. Grief. Loss. Not the first subjects you think of when you're watching an animated children's film. But Claude Barras' *My Life as a Zucchini* incorporates all three with an enormous amount of tenderness. When a 9-year-old boy nicknamed Courgette — French for zucchini — arrives at an orphanage, his hair is as blue as his soul and saturated with droplets of that color's sadness. Unlike most fictional orphanages, this one is a sunny place where compassionate teachers look after a small group of parentless misfits. There's Béatrice, who breaks her own heart each time a car pulls up and it isn't her mom. And Simon, a bully with fire-engine-red hair, who softens when his best friend gets adopted. As it lingers on the orphans' emotional reactions, the film becomes increasingly poignant. When a boy on skis takes a fall in the snow, his mother tends to him. These abandoned children aren't just watching a casual moment of caring; they're assessing the mechanics of parental love from afar, longing for such an embrace. It's some essential thing they may never have again. There are lighter moments, too, but even these are meaningful and resonant. When two bright-chested sparrows build a nest to hatch their chicks in, they symbolize the hope of a happy family that's yet to be.

Jeffrey Edalatpour

Land of Mine

Rated R.

Opens Friday at the Clay Theater.

Let's talk titles. Martin Zandvliet's gripping story of young POWs forced to remove the millions of landmines along the coast of Denmark after World War II was originally titled *Under Sandet*, which translates as *Under the Sand*. It's appropriate for a movie in which what lies beneath the windswept beach is indeed a source of terror — especially as the German teenagers under the pitiless command of Sgt. Rasmussen (Roland Møller) crawl along the sand, poking at it with sticks to find and (hopefully) disarm the mines before they explode. The overall narrative follows a somewhat predictable path — you just know that for as cruelly as he treats them at first, Rasmussen will eventually warm to the boys and come to realize they're just pawns in the game. But this doesn't make the individual set pieces any less tense, including one of the most brutal dog deaths this side of *John Wick*. So what did this Oscar-nominated picture get renamed for its domestic release? Think of the laziest landmine pun possible — setting aside the tastelessness of making a landmine pun in the first place — and realize that's where the distributor went: *Land of Mine*. Geddit? Because landmines! Whoever came up with that should be buried up to their neck under the sand. ***SC***

FILM SHOWTIMES

Alamo Drafthouse. *They Live*: Reptilian aliens have infected and infiltrated every level of society. There's only one person who can save humanity from total subjugation and enslavement: John Nada, a miraculously mulleted drifter with special sunglasses and no chewing gum. (Oh, his buddy Frank is gonna help him, too.) The word "iconic" gets thrown around, but those six letters don't even begin to cover John Carpenter's towering achievement in documentary filmmaking. Mon., March 6, 9 p.m. *9 to 5 Movie Party*: There's no denying that Dolly Parton's hit song, "9 to 5," is catchy as hell. But beneath that infectious chorus lies a battle cry, and the real power of the track lies not in the upbeat rhythm but in its working girl call to arms. The same could be said for the song's inspiration, the 1980 film of the same title. It's uproariously funny and immensely satisfying, but what makes this movie a true masterpiece is its feminist exploration of females in the workplace. At this special interactive Movie Party screening, quoting (and singing) along is encouraged, and your ticket includes a themed pen and mug, which also comes with a drink! Tue., March 7, 7 p.m. *The Fly*: A brilliant but eccentric scientist begins to transform into a giant man/fly hybrid after one of his experiments goes horribly wrong. Tue., March 7, 10:15 p.m. 2550 Mission St, San Francisco, 415-549-5959, https://drafthouse.com/sf/theater/new-mission.

Artists' Television Access. Other Cinema: An ongoing series of experimental cinema. Saturdays, 8:30 p.m. $7. 992 Valencia, San Francisco, 415-824-3890, atasite.org.

Balboa Theatre. Balboa Classics: Classic movies every week. Thursdays, 7:30 p.m. *Popcorn Palace*: Every Saturday at 10 a.m. $10 gets ticket plus popcorn and drink! Saturdays, 10 a.m. 3630 Balboa, San Francisco, 415-221-2184, balboamovies.com.

Castro Theatre. *Reservoir Dogs*: After a diamond heist goes horribly awry, a band of criminals hole up in an abandoned warehouse where accusations and suspicions escalate into violence. As told in multi-layered flashbacks, this tour-de-force put writer/director Quentin Tarantino on the map and gave prime hard-boiled material to Harvey Keitel, Tim Roth, Michael Madsen, Chris Penn, Steve Buscemi and Lawrence Tierney. Fri., March 3, 7 & 9 p.m. *Scary Cow 31st Annual Short Film Festival*: Scary Cow is a Bay Area co-op that makes short films using a community oriented model that empowers anyone with a passion for the art. We believe that the best way to learn filmmaking is by making films with like-minded enthusiasts. With over 250 shorts screened to date, filmmakers continue to shine with several entries on the film festival circuit. Sat., March 4, 3 p.m. *Jackie*: The acclaimed portrait of one of the most important and tragic moments in American history, as seen through the eyes of the iconic First Lady, then Jacqueline Bouvier Kennedy (Oscar nominee Natalie Portman). Placing us in her world during the days immediately following her husband's assassination, we see the First Lady as she fights to establish her husband's legacy and the world of "Camelot" that she created and loved so well. Mon., March 6, 4, 6:15 & 8:30 p.m. 429 Castro, San Francisco, 415-621-6120, castrotheatre.com.

Roxie Theater. *The Lure*: Two mermaid sisters become caught in a love triangle when they fall for the same man. Through March 7. *You're Killing Me Susana (Me Estás Matando Susana)*: Gael Garcia Bernal stars as Eligio, a narcissistic Mexico City soap opera actor who one day is shocked to discover that his wife Susana (Veronica Echegui) has picked up and left him without uttering a word. After learning that she has enrolled in a writing program at an Iowa university, he decides to go after her and persuade her to return to him. Arriving in what appears to be the middle of nowhere during a winter storm, Eligio feels like a fish out of water and is disappointed to find that Susana has already moved on with her life. Slowly it begins to dawn on him that it's going to take a lot more than his usual boyish charisma and sweet talk to win her back. Through March 9. *Staying Vertical (Rester Vertical)*: A film maker has to raise a child by himself whilst looking for an inspiration for his new film. Fri., March 3, 9:10 p.m.; Sun., March 5, 6:15 p.m.; Tue., March 7, 7 p.m.; Wed., March 8, 9:30 p.m. *Talkies at the Roxie*: An ol' west style variety revue featuring alternative comedy, live music, oddball performances, and short films every first Friday of the month. First Friday of every month, 10 p.m. *Vincent*: This film explores the artist's final ten years through the astonishingly eloquent letters he wrote his brother Theo. Read by John Hurt, van Gogh's words vividly describe his early religious impulses, his longing to paint, his relentless poverty, and personal anguish. Cox's images record the landscapes of Holland and France as the artist might have experienced them, pairing them, of course, with the glorious paintings themselves, irresistibly unfurled onto the big screen. Sat., March 4, 2:30 p.m. *Nico Icon*: A dark and often harrowing documentary, this is a meditative look at the woman born Christa Päffgen, actor and model, Warhol muse, feted member of The Velvet Underground, solo recording artist, bohemian, heroin addict. Sat., March 4, 5 p.m. 3117 16th St., San Francisco, 415-863-1087, roxie.com.

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Wright Bros

Mason Pacific gets another new chef, and continues to challenge stodgy Nob Hill.

By Peter Lawrence Kane

Tuna ceviche

Photo by Peter Lawrence Kane

Something always appeals to me about restaurants in the liminal zones between neighborhoods. Whether they're on a steep hill or not, they're often fighting a Sisyphean battle against inertia. Unless it's a destination — Wild Flour Bread outside Sebastopol, say, or even the Old Clam House — being as little as a block off a major artery can all too often signal the death knell. But there's still a fascinating chicken-and-egg dimension: How might something off the beaten path become an icon in the first place?

Easily found at the intersection that gives it its name, Mason Pacific is along the Powell-Mason cable car route, so it's not as if it's on a penal asteroid or anything. But it feels a little detached from Nob Hill — and certainly from Russian Hill or Chinatown (which is technically around the block). After a fire last March and a four-month hiatus, Chef Max Mackinnon — who won a James Beard Award for Best New Restaurant in 2012, for Pistou in Burlington, Vt. — took over from opening chef Sean McTiernan, but he only lasted a few months before moving back to Vermont.

Now it's Justin Wright's turn. Mason Pacific is unquestionably priced for its immediate environs, luring Nob Hill dwellers and business travelers and people who splurge on shoes that cost more than a tablet. But Wright isn't hoping the staff pulls off a gilt serving dome to reveal a cloud of steam and maybe a beef Wellington; it's altogether contemporary. Just breeze through the menu: scallop crudo, agnolotti, a half-chicken. (Well, that last one's a classic, but a perpetually fresh classic.)

Start with the endive salad — or, rather, the $14 sunchoke Caesar that used be known as an endive salad. It's a bit pale in terms of coloration, but not of flavor, with curlicues of sunchoke over a walnut crumble that's, in turn, over a judicious quantity of dressing. Dotted with avocado, the tuna ceviche ($19) is considerably prettier, with fat cubes of tuna daring the citrus to do its worst. Apart from the proportions of fish to serrano chile, there's nothing out of the ordinary here; it's simply very good.

There's avocado on it, too, but in lieu of avocado toast, there's a sardine caponata ($16) that's larded up with eggplant and capers. As a peasant dish from Sicily, the ratio of sweet to sour to salty is entirely up to the cook, but as a personal point of preference, I would have preferred more of the first two and less of the third. Chunky tentacles of grilled octopus — $18, and irresistible to me, as always — have enough chorizo on them to keep things hot even when the shishito peppers fizzle, plus olives. There are curiously prepared potatoes that felt almost freeze-dried, or as if the moisture had been vacuumed out of them and they'd begun to collapse. You'd expect them to be oily, though, so I enjoyed the novelty of the texture. But the albino-like fennel, as startling as a ghost bike chained to a stop sign, felt grafted on.

You can go for poached trout with artichokes and clams or duck breast with maitakes and kabocha squash, but if you want a tried-and-true late winter rib-sticker, there's braised lamb ($34) with lentils, carrots, and cipollini onions — with more shishitos on top. In other words, >> p36

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Scallops with roasted sunchokes

Photo by Peter Lawrence Kane

EAT from p34

it's boeuf bourguignon busting out of a lamb dish, as dark as the Caesar salad was light. (There's an almost chiaroscuro quality to the tone of Wright's dishes.)

Even though it means the reappearance of sunchokes — that cheffiest of cheffy ingredients — the scallops ($38) are elegant and flawlessly seared.

Plus, there are eight of them atop a jumble of brassicas, and a bonito broth that sharpens everything against an umami whetstone. For dessert, chocolate pot de creme ($10) is hard to beat, although if a restaurant is going to offer after-dinner cheeses, it would be awesome to have more than two, a Marin French brie and a Alpine cheese from Upstate New York called Dutch Knuckle.

So quiet was the transition between chefs that I only realized in hindsight that the brunches I ate at Mason Pacific were under the previous regime. To be evenhanded, I'll keep my yap shut, but things look largely the same as before, with a stronger dinner-for-breakfast approach. There's avocado toast and a sourdough waffle with maple and bacon, but also a New York strip steak with potatoes and hollandaise and beef tartare with eggplant, shallot, and mustard. And they take reservations for brunch, too.

Mason Pacific
1358 Mason St.
415-374-7185 or
masonpacific.com

What you go here for is wine. Not pairings, per se — it's still a neighborhood bistro in spite of sommelier Dustin Wilson's stints at RN74 and (wow) New York's three-Michelin-starred Eleven Madison Park. Wilson works this gig remotely, so beverage director Eric Railsback, another RN74 alum, is the face of the house expertise. To wit, a $15 glass of vanilla-herbal Mascarello Dolcetto is fairly magnificent, and the dark berries in the Iberian Remix Red ($13) are palpably dandy.

Back to the prices. In absolute terms, they're quite high: Where $30 is a ceiling many places try hard not whack their heads on, here that figure marks the floor for entrees. It's not disqualifying, but there's a particular type of casualness that gives me pause — doubly so, when hearing a sentiment like that come out of my mouth. It's not that forks are clattering left and right or everyone's taking a smoke break, but a bro-ish, business-casual vibe pervades. If you're going to roll up your sleeves to serve $38 entrees, why wear a dress shirt at all?

What's especially odd in this context is the framed art. There's a pic of a kooky-looking finger puppet with the caption "The people loved him / The critics hated him." (Cheeky talisman or not, we can't possibly be talking the vox populi here, right?) Apart from that, the atmosphere is well-done. Together, the main dining room and the less beige, more relaxed lounge are capable of handling every type of party: big groups, dates, business associates, friends in threes, even the odd singleton reading at the bar. It's all but begging for a nighttime establishing shot in a rom-com montage with the Bay Bridge lights twinkling in the background. The critic really liked him.

Peter Lawrence Kane is SF Weekly's *arts & culture editor.*

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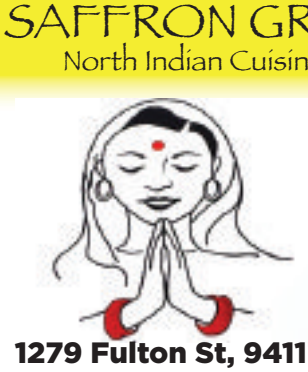

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Chicken biscuit with apple fritters

Photo by Eric Pratt

Buh-Gawk! The Bird Adds Breakfast

By Peter Lawrence Kane

The Bird, one of the newer eater-ies in Adriano Paganini's Back of the House restaurant group, is known for attracting long (if fast-moving) lines during the lunch rush. Since going the late-night route isn't crucial for this fried chicken-centric New Montgomery Street spot, it's extended in the other direction: breakfast.

Chef Blair Warsham, an Atlanta native, debuted $4.50 buttermilk-brushed biscuits and three-to-an-order, maple-glazed apple fritters last week, and the results are a step up from any McMuffin. There's a chicken biscuit — available with regular or spicy breading — as well as egg-and-cheese versions made with either sausage or apple-wood-smoked bacon, plus orange juice and Four Barrel coffee.

It sounds almost obvious for a Southerner, but the biscuits were the result of trial-and-error, Warsham says. The Bird is a lean operation that uses only fryers, so this move necessitated purchasing an oven. When a "fried dough thing with chicken inside" didn't turn out as planned, the decision to do so was effectively made.

Habitués of the restaurant may have noticed the place isn't averse to a little tinkering, either. The fried chicken's spice level has fluctuated over time after people complained that it wasn't spicy enough. You can't win, it turns out.

"We ramped it up way too high, and it went back down," Warsham admits. "We had so much public outcry."

If the current setting isn't hot enough for your palate, there's always housemade sriracha, only slightly mellowed by additional types of roasted peppers.

And while a certain mega-chain featuring Golden Arches has found a certain amount of success with breakfast all day, these biscuits are available only from 8 to 10:30 a.m. — for now.

"I want to extend our hours," Warsham says. "It's in flux. At the very least, we could do a chicken biscuit all day."

The Bird
115 New Montgomery St.
415-872-9825 or thebirdsf.com

China Live Is Live

Not until the arrival of the more- tentative-by-the-day craft distillery complex on Pier 29 is San Francisco likely to see something as massive as China Live, George Chen and Cindy Wong-Chen's 30,000-square-foot culinary emporium.

It's taken three years, and unfortunately missed out on capitalizing on Lunar New Year, but as of Wednesday, March 1, it's officially open — and the team has well over a century of kitchen and hospitality experience under its collective belt.

Right now, there's a 120-seat venue called Market Restaurant on the first floor (along with a 25-seat tea lounge called Oolong Cafe, a flower stand, and additional retail space) plus a coolly beautiful interior in which to eat xiaolongbao. Upstairs, a fine-dining restaurant called Eight Tables, a cocktail bar, and a banquet room have yet to open, but they're on their way — as is a rooftop bar.

Market Restaurant, therefore, will hog most of the attention for now, and with good reason. In spite of the majestic setting, prices are on par with the neighborhood median, and among the dim sum and rice bowls, you'll find "five flower" pork belly gua bao lotus buns, chrysanthemum salad with starfruit and tea vinaigrette, house-roasted char siu baked bao, and soy milk panna cotta with cassia honey and puffed barley.

The inevitable comparison for a venture of this scale has always been Eataly, the global chain of mammoth food halls. But Eataly doesn't have glazed blue ceramic tiles depicting the cranes of the Port of Oakland. — ***PLK***

China Live
644 Broadway
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»p38

Photo by Peter Lawrence Kane

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FRESH EATS from p37

Don't Forget Your Chimney Cone

By Alexis Katsilomedes

For a fleeting moment, standing on the corner of Lexington and 20th streets, I'm overcome with the thought that perhaps warm, rain-free San Francisco days aren't found only in my dreams.

The sun is shining in that magnetic Mission way, and I'm about to eat two scoops of ice cream from Garden Creamery, a newly opened ice cream and sorbet shop that joins the artisanal ranks of Mr. and Mrs. Miscellaneous, Bi-Rite, and Humphry Slocombe. While Garden Creamery is not yet two months old, it's far from the new kid on the ice block.

Oahu native Erin Lang started the company in 2010 with a vegan line of products, adding organic ice cream shortly thereafter. She and her partner, Donny Capozzi, sold everything out of a small trailer until they upgraded to a food truck in 2012. (Off the Grid attendees will likely remember their vibrant, watermelon-hued truck parked at Thursday night's Twilight.)

After a two-year process — one year to find the space and another to complete construction — they opened the doors on Jan. 8. While their truck's much-loved classics — cookies and cream, fresh mint chip — remain, a brick-and-mortar has allowed Lang to experiment with what she considers more exciting island flavors such as guabanero (a sweet-and-spicy mix of guava and habanero pepper), banana lilikoi, and black sesame.

Of the 21 rotating flavors available daily, Lang makes her ice creams with Straus organic dairy and ingredients from the farmer's market, and her sorbet and vegan ice creams are coconut-based and sweetened with agave nectar. The shop also offers brownie sundaes, semifreddo pops — and, from 2 to 4 p.m. every Saturday, sweet seekers can have their scoops served in a chimney cone, a yeasted Hungarian cake that is proofed three times, wrapped around a cylinder, and baked. The hollow, slightly chewy result is a caramelized variation on the traditional cone. Because of the labor involved and the shop's slim staff, these untraditional ice cream vessels are in very limited supply.

Lane confessed that opening in a (very) wet winter was not the easiest thing to do, but the steady stream of people has quickly proved that ice cream this good never goes out of season.

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3566 20th St., No phone; gardencreamery.com.

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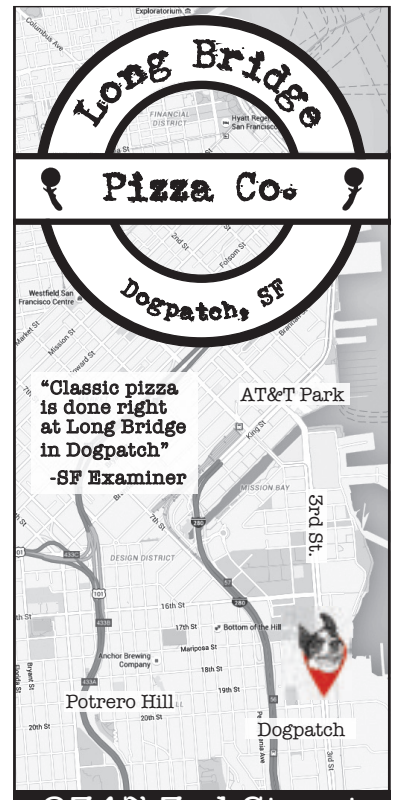

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Photo by James Chan

Outward Bound

Woods Beer Co. keeps expanding, and this train-car-shaped Outer Sunset bar is only the latest.

By Peter Lawrence Kane

Inhale deeply the instant you set foot in Woods Outbound, because your olfactory nerve endings are going to detect something unusual for a bar: the rich, buttery aroma of empanadas.

They're El Porteño empanadas, to be precise, and it's a characteristic endemic to some of Woods Beer Co.'s four other neighborhood spots. The other giveaway quality is that, like Woods Cerveceria on 18th Street near Dolores Park or Woods Polk Station in Russian Hill, it's very small. Narrow and only 750 square feet, it's meant to evoke the *Mad Men*-era train cars when drinking yourself into a stupor on the way back to Connecticut wasn't considered antisocial behavior. (Sans-serif typefaces and a clock that wouldn't be out of place in an elementary-school gymnasium add to the effect.)

The unadorned, two-tone, high-gloss walls could use a little ornamentation, though. Unlike Woods Island Club, the so-called beer beach on Treasure Island that's only open on the weekends and in season, you can't bury your toes in sand or play volleyball with Spuds Mackenzie. So these environs come off as a little spartan.

Woods Outbound is two doors down from Trouble Coffee and on the same block as Celia's Mexican Restaurant by the Beach and Outerlands, four streets away from where the N-Judah loops around and heads back downtown. Food-heavy but beer-starved, a cluster like that is a good spot for offbeat offerings, and what's going to lure people here is this craft brewery's willingness to defy expectations.

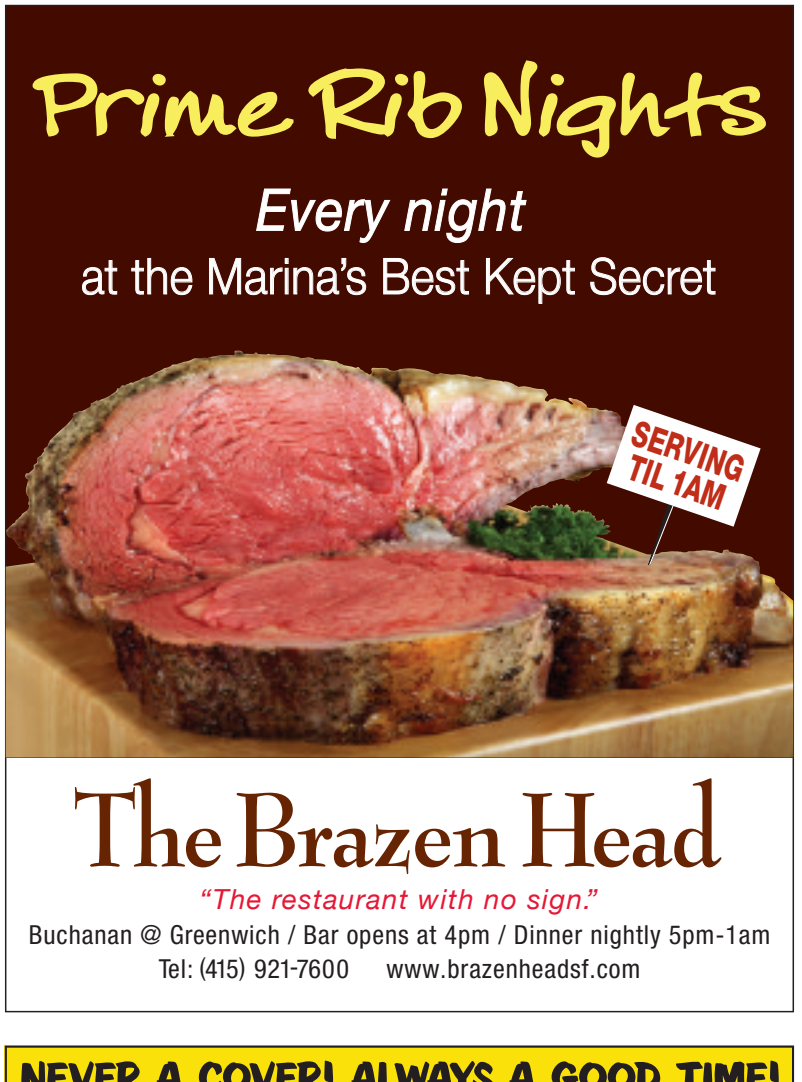
If you're looking for fruity sours or a hoppy, cannabis-forward IPA, you've got plenty of places already. Here, there might be two IPAs on tap — as there were on a recent visit — and one of them is likely to be the MateVeza, a once-experimental beer that originated at the 18th Street location and became a standby at every other Woods Island spot. It's got yerba mate, the high-caffeine herb that's as common in Argentina as Moon Mist Faygo is at the Gathering of the Juggalos, and the aggregate effect is an appealing, slightly mentholated quality that stands out from the piney dankness characteristic of its peers. Another tap may contain Islay IPA, a double that's aged in Laphroaig barrels to yield a peaty intensity that borders on — no pun intended — woodiness. (Or, as the charmingly wacky explanatory blurb on the menu has it, a "kilt-clad grapefruit.")

There's also an unfiltered retro pilsner, highly drinkable at 4.8 percent ABV, and something called "Shaman: Earth" that seemed to contain a unique batch of herbs, as if a benevolent incantation brought it to life. A coconut pale ale leans hard on the tropical fruit, but coffee notes are detectable — and what do you know, they come from Trouble (as does the darker Dubbel Trouble).

As at the other Woodses, the joy here is inexpensive 32-ounce growlers — only $12 in the case of MateVeza. While we would never encourage anyone to flout the law by taking a growler full of booze to the Ocean Beach — it's the glass we're worried about, swear — it does bear reminding that bonfire season started March 1.

Peter Lawrence Kane is SF Weekly's *arts & culture editor.*

pkane@sfweekly.com | @WannaCyber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WED. MARCH 8
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W/ AVIVA SIEGEL
COMEDY

THU. MARCH 9
ERECTIONS OF CONSEQUENCES:
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CASEY LEY
& SPECIAL GUESTS
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Lipstick, Wigs, and Booty Shorts

Hip-hop diva Mykki Blanco uses spitfire raps to blur genres and genders.

Mykki Blanco

Photo by Julia Burlingham

By Brett Callwood

Rapper or rocker? Provocateur or performance artist? Poet or musician? Activist or entertainer? Well, it turns out Bay Area-raised, New York-based rapper Mykki Blanco is all of these things and so much more.

Born Michael David Quattlebaum Jr., Blanco is a gay man with a gender-fluid onstage character who blends aggressive-yet-witty, rapid-fire rhymes with a punk-rock attitude. (He prefers the pronoun "he" when talking about himself, but uses "she" in reference to his onstage persona, which more often than not sees Quattlebaum wearing colorful wigs, copious lipstick, and super-tiny booty shorts.) Regardless, what's clear is that Quattlebaum is far from your ordinary, run-of-the-mill musician. Rather, he wears many, many hats.

"I consider myself more of an entertainer above anything," the 30-year-old says. "I've been writing for my entire life, but in 2010, I began writing my first poetry book. That was my first thrust into the New York spotlight. I started performing the poems from that book and decided to make a project out of that body of writing. Mykki Blanco grew out of that. It was originally a video performance art project. I continued to make music along the lines of the Mykki Blanco persona, and then it ended up becoming music on its own."

At 16, Quattlebaum ran away from home and traveled to New York City, where he remains to this day. He says he prefers the East Coast metropolis because of the people that make up the arts scene, which help him feel at home as an artist.

Thanks to Quattlebaum's untamed stage presence, not to mention his fabulous and shocking accoutrements, comparisons have been made between him and similarly visually compelling artists, like Marilyn Manson, Lady Gaga, and even the notorious shit-smearing punk musician GG Allin. None of these musicians really hit the mark, though, mainly because none of them are hip-hop artists.

"I haven't really seen any contemporary performance art in a while that I really resonated with," Quattlebaum says. "I don't think that Gaga, for example, is a performance artist. I think she's a really great entertainer. I think a performance artist is pushing an idea that's a little more abstract, people who are on the periphery of certain things."

In 2015, Quattlebaum made public the fact that he's HIV-positive. He had known for five years prior to that, but decided that the time was right to speak out two years ago, even though he was full of fear that his blossoming career would plummet in the aftermath of the announcement. Luckily, that wasn't the case.

"I was genuinely so frightened," Quattlebaum says. "And then to have the opposite happen, I think it really renewed my faith in people. It opened my eyes to this redeeming character in human beings that maybe I didn't know existed."

And now that we have a new president, strong voices in the gay community — especially talented artists that can reach wider audiences — might well prove to be more vital than ever before. Quattlebaum was recently the victim of a bizarre homophobic interaction when the man seated next to him on a Delta Airlines flight called the police, apparently appalled that Delta would allow males outside of the mega-macho sphere to board a flight at all. The artist says that the only thing we can do in the face of this hate is to keep a keen eye on what's going on around us.

"Really, I think it's important to stay hyper-aware and hyper-vigilant," Quattlebaum says. "The thing about the Delta thing is, how I present myself in my daily life isn't how I present myself onstage. But for people who are nonbinary, who can't control how they present themselves, that situation could very well happen to them. To have that kind of thing happen to someone who is across the gender spectrum — that's even more scary and relevant than what happened to me."

It's all lyrical ammo for Quattlebaum who mines his personal life for creative fodder, weaving tales about the underbelly of New York nightlife and high school homophobia into twisted, genre-bending creations. His debut album, *Mykki*, released last September, received critical acclaim, with Quattlebaum referring to it as the best body of work he's produced to date (he put out a number of EPs and mixtapes prior to the album).

At his upcoming shows in Oakland and San Francisco, expect lots of crowd interaction and what Quattlebaum calls his "cabaret showgirl thing." When his tour concludes at the end of March, Quattlebaum will get to work on a queer travel show that is currently in development, before heading to Europe for a bunch of festivals.

But though major league success beckons for Quattlebaum, it leads one to wonder, 'How much of this is an act? And how much of it is real life?'

"I'm dressing in drag and presenting [myself] in a feminine way, but I think it's what people through rock 'n' roll history have always done," he says. "Playing with gender roles, it's always been something that's been part of entertainment culture. I just did it within the context of the world that I inhabit."

Mykki Blanco
plays with Cakes Da Killa and MicahTron at 9 p.m., Friday, March 3, at the New Parish. $16-$18; thenewparish.com

and with Cakes Da Killa at 9 p.m., Saturday, March 4, at the Independent. $16-$18; theindependentsf.com

feedback@sfweekly.com

Racing Goosebumps

How DJ Jazzy Jeff and 20 others spent a week creating an album.

DJ Jazzy Jeff

Photo by Cristopher Schafer

By Jessie Schiewe

If there's one thing you should know about DJ Jazzy Jeff, it's that even though he lives in the woods outside of Philadelphia, there's almost always a few people at his house. In fact, it's for this very reason that he was 30 minutes late to our phone interview.

"I'm sorry," he tells me when I finally reach him. "I had some family members stop by."

For someone who averages 160 shows a year and always seems to have his hands in a new project or two, you'd think the constant deluge of visitors to Jeff's home would be distracting, not to mention unwanted. But he insists it's not.

"There's always someone here, but it's not a bad thing," the 52-year-old says. "I'm trying to create a creative safe haven for people."

In fact, Jeff — who most people associate with Will Smith, a longtime friend with whom he formed the two-time Grammy Award-winning hip-hop duo DJ Jazzy Jeff & the Fresh Prince in the mid-'80s — thrives on collaboration and teamwork. It is for this reason that he has hosted biannual workshops and sessions — called the PLAYlist Retreat — for producers, DJs, and songwriters at his house for the last three years.

DJ Jazzy Jeff *plays at 10 p.m., Friday, March 10, at the Great Northern. $20-$30; thegreatnorthernsf.com.*

"It's like a camp atmosphere," Jeff says. "We get about 18 to 25 trailers and line them all up outside."

It was only a few weeks ago, at the end of January, that Jeff held his most intensive retreat yet. Instead of focusing it on networking and coaching, he and the roughly 20 attendees decided to challenge themselves to write, create, and record a full-length album in exactly one week. Aside from that deadline, there were no other rules they had to abide by, except one: The finished product had to be good.

"It wasn't made to be on the radio or to sell it," says Jeff, who admittedly still posted the finished album on iTunes and Spotify, but did so under the artist name "The PLAYlist" instead of his own. "The only goal and objective was to make music that gives people goosebumps. To make something that feeds your soul."

The result is *Chasing Goosebumps*, a 15-track album steeped in neo-soul, smooth jazz, and yacht rock. The textures and vibes of the tracks oscillate between smoky, languid, and shimmery, and live instruments, like keys, horns, and drums, are redolent throughout the album. So, too, is the voice of R&B singer Glenn Lewis, who laid down the vocals for each song. There's even a few wildcard ditties, like a twinkly, wordless lullaby that landed smack-dab in the middle of the record.

Though *Chasing Goosebumps* was recorded just a few weeks ago, it doesn't sound contemporary. Rooting the album in neo-soul, a genre that had it's heyday in the '90s, is one reason for this, as is Lewis' soulful, retro vibrato that sounds exactly like Stevie Wonder's. Jeff also believes the democratic way that the record was made played a role in dating it.

"It was almost like our challenge was to make the music that we miss hearing," he says. "I feel as though so much music is made by individuals today, and the music that we grew up loving was always made by a collaboration of people. ... So it wasn't one person who did everything with this project."

And because the team operated like a band, with input from everyone along each step of the production process, it's almost as if it were created on an assembly line.

"It was like a factory," Jeff says. "We would get in the room and come up with ideas for a song. Then we would rehearse playing it maybe two or three times, and then record it. Once we got a proper recording down, we gave it to the songwriters and they'd come in and write the song. Then Glenn would sing it."

In fact, the process was so immersive that people would forget to eat.

"When you're working on something and you're that involved, you don't think about anything else, so we didn't think about food," Jeff says of the catered meals they had delivered to the house three times a day. "I didn't even get a chance to see any of the livestreams because we were the livestreams. We were so deeply involved that people didn't pick their heads up until we finished."

And when that seventh day approached, many of *Chasing Goosebumps*' creators faced a bittersweet reality.

"When it came time to leave, everybody kind of went through a really depressed period because it was over," Jeff says. "It was like, 'Wow, for seven days I've been dug in, and I've never been that dug in creatively.' You almost didn't want it to end."

Jessie Schiewe is SF Weekly's *music editor.*

jschiewe@sfweekly.com | @j_schiewe

LOCALS ONLY

SWEETSEXYSAVAGE – KEHLANI

Oakland singer Kehlani Parrish has been making music since 2009 — first as the lead vocalist of a pop group called PopLyfe, then as a solo artist, putting out two mixtapes. Now signed to Atlantic Records, it makes sense that the R&B/pop singer would go hard for her debut album, *SweetSexySavage*, which came out at the end of January.

The 19-track record runs the gamut of human emotions, combining love songs with elegiac numbers, wherein the 21-year-old singer holds nothing back, speaking candidly about depression, breakups, suicide temptations, and unattractive character traits. There are no featured artists on the project, which is always a smart move with debuts because it gives listeners a strong sense of the musician's own talents. And while Kehlani's voice is not one you'd call powerful, it is acerbic and flexible, and she delivers each line with such force that the music reverberates long after listening. ***Jessie Schiewe***

SFW SPOTLIGHT

IF YOU LIKE JEREMIH

THEN YOU'LL LIKE RAYVEN JUSTICE

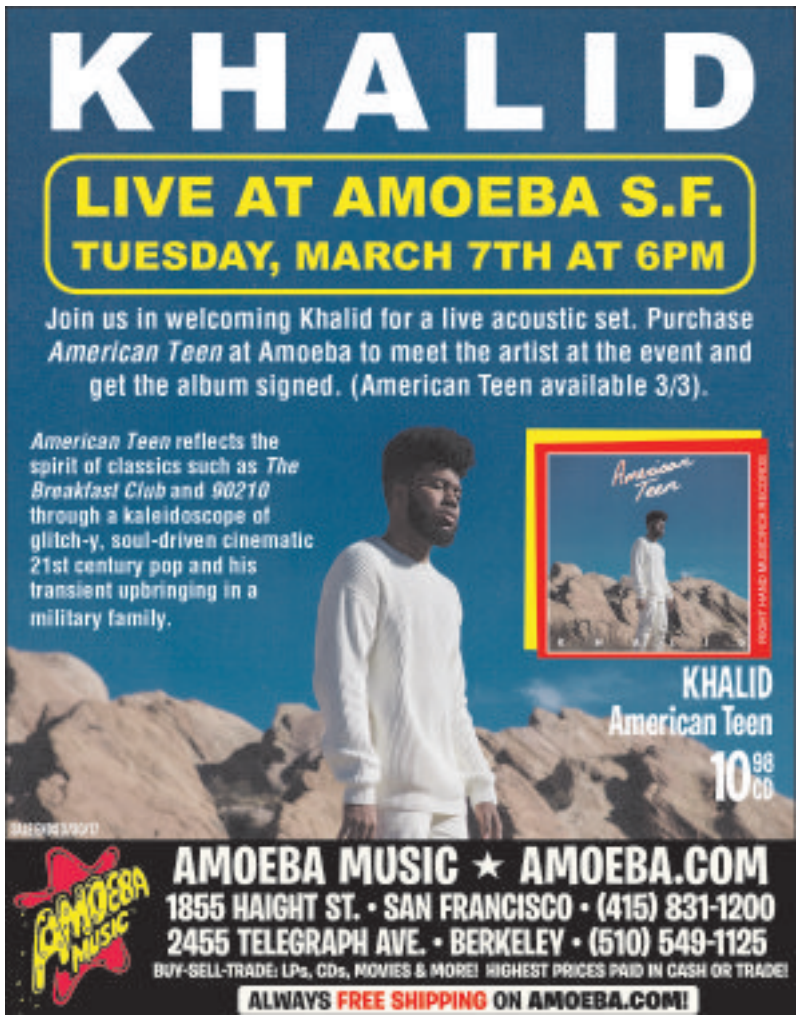
In 2009, Jeremih emerged on the music scene with his playful, staccato ditty "Birthday Sex," ushering in a new wave of contemporary R&B that pairs hip-hop beats with ultra-sexy lyrics. Four years later, Oakland crooner Rayven Justice followed in Jeremih's footsteps, unleashing "Slide Thru," a piano-laced anthem that would catapult him into the spotlight and garner remixes from the likes of Migos and Waka Flocka Flame.

With only a three-year age difference between them, the two singers possess similar, silky, coaxing voices and a penchant for singing about love and, more to the point, sex. While their music is rooted in R&B, these smooth-operating ladies' men also bring pop, hip-hop, and electronic music sensibilities to their craft, and have a knack for coining catchy hooks and propulsive bangers that work equally well in the club or the bedroom. ***JS***

SFW SONG OF THE WEEK

"She Ready" – CLYDE CARSON, FEAT. E-40

"Deep, rumbling bass serves as the backbone for this ominous yet upbeat ratchet rap song, and E-40's rubbery voice makes it that much better."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MUSIC LISTINGS

Club listings are offered as a free service to *SF Weekly* readers and are subject to space restrictions. To change an existing listing or to have a listing added, email (Calendar@sfweekly.com), fax (777-1839), or mail (835 Market St., Suite 550, S.F.,CA 94103). Deadline is noon Tuesday for the following week's issue. Our Concerts section lists major shows and special events. Call individual clubs for show details. Except as noted, all phone numbers are in the 415 area code. Listings rotate regularly, as space allows. Our complete listings of local clubs – searchable by keyword, date, and genre – are available online.

THURSDAY, MARCH 2

ROCK

Brick & Mortar Music Hall: 1710 Mission, San Francisco, 415-800-8782. Tim and Chitty, of Medicine for the People, 8 p.m., $12.

Elbo Room: 647 Valencia, San Francisco, 415-552-7788. Nick Klein, With Article Collection and Lak, 10 p.m., $10.

Hemlock Tavern: 1131 Polk, San Francisco, 415-923-0923. We Are Invisible, With Canyons and Pictures of Lily, 8:30 p.m., $8.

Hotel Utah: 500 Fourth St., San Francisco, 415-546-6300. Fleeting Trance, With, Stymie and The Pimp Jones Luv Orchestra, John Howard, Croxton Trio, 8 p.m., $10.

Neck of the Woods: 406 Clement, San Francisco, 415-387-6343. Bodacious Ancients, w/ Karrots, Kyle and Her Bitches, 8 p.m., $7-$10, www.neckofthewoodssf.com/event/1440780-bodacious-ancients-san-francisco/; Elipses, w/ Trunkweed, Ziplock, 8 p.m., $7-$10, www.neckofthewoodssf.com/event/1440810-elipsis-san-francisco/.

DANCE

1015 Folsom: 1015 Folsom, San Francisco, 415-991-1015. Telefon Tel Aviv, 10 p.m., $12-$15.

Audio: 316 11th St., San Francisco, 310-869-3364. Lost Frequencies, 10 p.m., $10-$20.

Aunt Charlie's Lounge: 133 Turk, San Francisco, 415-441-2922. "Tubesteak Connection," w/ DJ Bus Station John, 9 p.m., $5-$7.

Beaux: 2344 Market, San Francisco, 415-863-4027. "My So-Called Night," '90s dance party with VJs Jorge Terez & Becky Knox, 9 p.m., free.

CONCERTS

THURSDAY, MARCH 2

Aparna Nancherla: W/ Irene Tu, 8 p.m., $20. Swedish American Hall, 2174 Market, San Francisco, 415-861-5016.

Dirtwire: W/ An-ten-nae, 9 p.m., $18-$20. The Independent, 628 Divisadero, San Francisco, 415-771-1420.

Jennifer Johns: With RyanNicole and Viveca Hawkins., 9 p.m., $15. The New Parish, 579 18th St., Oakland, 510-444-7474.

FRIDAY, MARCH 3

Adam Devine: 8 p.m., $29.50-$45. The Masonic, 1111 California, San Francisco, 877-598-8497.

Chicano Batman: W/ SadGirl, 79.5, 9 p.m., $25. The Fillmore, 1805 Geary, San Francisco, 415-346-6000.

Devildriver: W/ Death Angel, Winds of Plague, The Agonist, Azrael, 6:30 p.m., $22-$25. The Regency Ballroom, 1300 Van Ness Avenue, San Francisco, 415-673-5716.

Farhad Darya: 8 p.m., $50-$150. Warfield Theatre, 982 Market, San Francisco, 415-345-0900.

Mykki Blanco: With Cakes da Killa and MicahTron, 9 p.m., $16. The New Parish, 579 18th St., Oakland, 510-444-7474.

No Se: First Friday dance party., 9 p.m.-2 a.m., Free. Starline Social Club, 645 W Grand Avenue, Oakland.

Sinkane: W/ Bathing, 9 p.m., $15-$18. The Independent, 628 Divisadero, San Francisco, 415-771-1420.

Steep Ravine: W/ The Show Ponies, The Railsplitters, 9 p.m., $15. Great American Music Hall, 859 O'Farrell, San Francisco, 415-885-0750.

SATURDAY, MARCH 4

Mykki Blanco: W/ Cakes Da Killa, 9 p.m., $16-$18. The Independent, 628 Divisadero, San Francisco, 415-771-1420.

Ships in the Night: 9 p.m., $5. The New Parish, 579 18th St., Oakland, 510-444-7474.

Steel Panther: W/ Painting Chaos, 8 p.m., $32. The UC Theatre, 2036 University Ave, Berkeley, 510-356-4000.

Steve Poltz: W/ Will Porter, Carmen Nickerson, 8 p.m., $25-$30. Great American Music Hall, 859 O'Farrell, San Francisco, 415-885-0750.

SUNDAY, MARCH 5

Bash & Pop: W/ The Yawpers, Waterloo Teeth, 8 p.m., $15-$18. Swedish American Hall, 2174 Market, San Francisco, 415-861-5016.

La Rumba Q Tumba: Cuban music., 3 p.m., Free. The New Parish, 579 18th St., Oakland, 510-444-7474.

Salif Keita: W/ Ousseynou Kouyate, 8 p.m., $31-$35. Great American Music Hall, 859 O'Farrell, San Francisco, 415-885-0750.

MONDAY, MARCH 6

Dr. Octagon: W/ Kool Keith, Dan the Automator, DJ Qeert, 9 p.m., Sold Out. The Independent, 628 Divisadero, San Francisco, 415-771-1420.

TUESDAY, MARCH 7

Hayley Kiyoko: W/ flor, 8 p.m., $15. Great American Music Hall, 859 O'Farrell, San Francisco, 415-885-0750.

Helado Negro: With Elsa y Elmar, 7 p.m., $12. The New Parish, 579 18th St., Oakland, 510-444-7474.

Saba: W/ Caleborate, Sylvan LaCue, 8 p.m., $15-$18. Social Hall SF, 1300 Van Ness Avenue, San Francisco, 415-673-5716.

Vallis Alps: W/ Matt Maeson, 8 p.m., Sold Out. The Independent, 628 Divisadero, San Francisco, 415-771-1420.

The Wood Brothers: W/ Shook Twins, 8 p.m., $27.50. The Fillmore, 1805 Geary, San Francisco, 415-346-6000.

WEDNESDAY, MARCH 8

Seven: With Juss B, Roommate, and Centauri, 9 p.m., $5-$10. The New Parish, 579 18th St., Oakland, 510-444-7474.

Youngr: W/ Julia Louis, 8 p.m., $15. The Independent, 628 Divisadero, San Francisco, 415-771-1420.

Photo by David Jackson

Rock

STEEL PANTHER

With Painting Chaos, at 8 p.m., Saturday, March 4, at the UC Theatre in Berkeley. $32; theuctheatre.org

It can be hard to pin down one's attraction to the comedic rock band Steel Panther. Is it the band's humor — apparent in song titles like "Gloryhole" and "Gangbang at the Old Folks Home" — that appeals to you, or their thrashy combination of glam rock and heavy metal? Maybe it's their dramatic, high-production-value music videos that won you over, or their copious use of hair spray and colored eye liner. Whatever the reason, one thing is for sure: Steel Panther is not an easy band to forget. A cross between Weird Al Yankovic, Adam Sandler, and the mock-rock trio Spinal Tap, Steel Panther has been parodying and satirizing the 1980s for a decade and a half — and apparently a good chunk of their income is dedicated to doing just that. Lead singer Michael Starr told *SF Weekly* in January 2016 that one item of clothing, like a pair of pants — which the band has been known to buy from an Etsy store in Melbourne called Metal Threads — can range in price from $100 to $600. And their action- and prop-packed music videos — which can include special effects, background actors, and even professional golf players — can set them back even more. The good news? Clothing might not be getting cheaper, but video production is. Past Steel Panther videos, like 2009's "Community Property," cost $250,000 to make. "Now with technology," Starr says, "you can make videos on your Mac." Amen to that.
Jessie Schiewe

The Cafe: 2369 Market, San Francisco, 415-621-4434. "Picante," w/ DJ Marco & guest DJs, 9 p.m.-2 a.m., Free.

Cat Club: 1190 Folsom, San Francisco, 415-703-8964. "Class of '84," w/ DJs Damon, Steve Washington, Dangerous Dan, and guests, 9 p.m., $8 ($6 before 9:30 p.m.), www.facebook.com/pages/Thursday-nights-at-Cat-Club/191272240888168.

Holy Cow: 1535 Folsom, San Francisco, 415-621-6087. Takeover Thursday, 10 p.m.-2 a.m., www.theholycow.com/.

Infusion Lounge: 124 Ellis, San Francisco, 415-421-8700. "Trend Thursdays," 10 p.m., $10.

Monarch: 101 Sixth St., San Francisco, 415-284-9774. The Reptilian House Party, WITH FRITZ CARLTON / JIMMY B / CHUWEE, 9:30 p.m., $7-$10.

Neck of the Woods: 406 Clement, San Francisco, 415-387-6343. Thirst Trap Thursday, The latest hip-hop and Top 40 jams with DJ Eric Brian, 9 p.m., Free, www.neckofthewoodssf.com/event/1312991-thirst-trap-thursday-san-francisco/.

Pop's Bar: 2800 24th St., San Francisco, 415-872-5160. BFF.fm, w/ Drew Smith. Rotating BFF.fm DJs spin a variety of tunes including indie rock, garage, electronic music, and more., 9 p.m., Free, bff.fm.

Q Bar: 456 Castro, San Francisco, 415-864-2877. "Throwback Thursdays," w/ DJ Jorge Terez, 9 p.m.-2 a.m., Free.

Raven: 1151 Folsom, San Francisco, 415-431-1151. "1999," w/ DJ Mark Andrus., 9 p.m., Free, facebook.com/1999sf.

Rickshaw Stop: 155 Fell, San Francisco, 415-861-2011. Hey Hey Mama Benefit, For ovarian cancer research., 8 p.m., $15.

Temple: 540 Howard, San Francisco, 415-978-9942. NLT, Featuring DJ June, 10 p.m.-2 a.m., $10; "Next Level Thursdays," 10 p.m., free with RSVP.

Underground SF: 424 Haight, San Francisco, 415-864-7386. "Bubble," 10 p.m., free, facebook.com/LowerHaightbubble.

HIP-HOP

John Colins: 138 Minna, San Francisco, 415-512-7493. "Groove Theory," w/ DJ Natural & Lando1, 10 p.m., free.

Ruby Skye: 420 Mason, San Francisco, 415-693-0777. LNY TNZ, With Yultron. 18 and up., 9 p.m., $5-$350.

Skylark Bar: 3089 16th St., San Francisco, 415-621-9294. "Peaches," w/ Lady DJs DeeAndroid, Lady Fingaz, That Girl, Umami, Inkfat, and Andre, 10 p.m., free, facebook.com/peachesladydjcrew.

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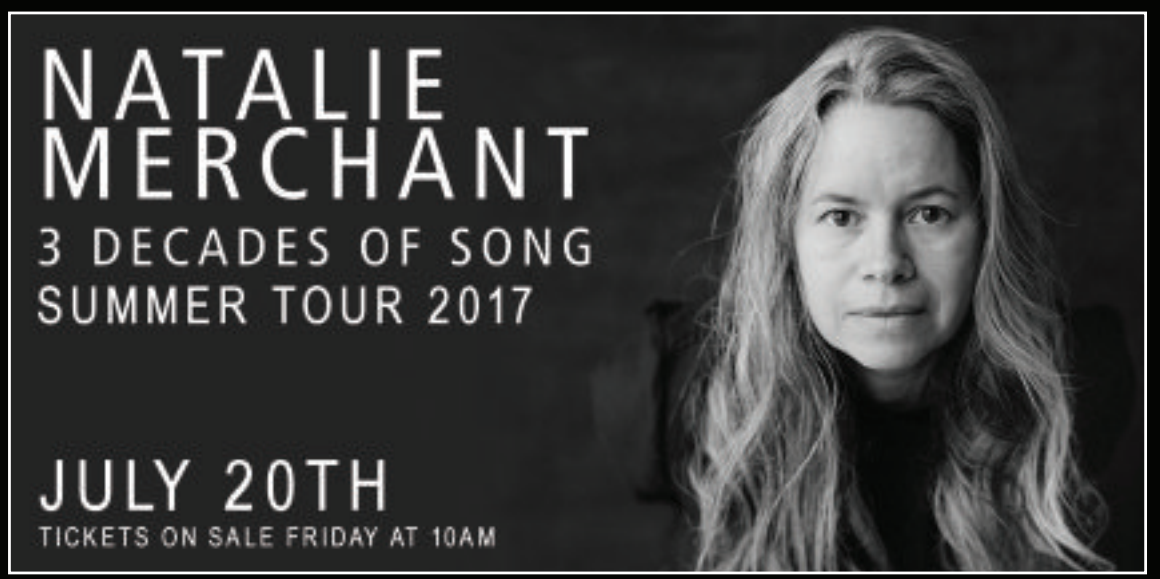

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Photo by Heather Hunter

Hip-Hop

DR. OCTAGON

At 9 p.m., Monday, March 6, at the Independent. $35; theindependentsf.com

It's not unusual for rappers to create aliases. Mac Dre had Boss Tycoon, Thizzele Washington, and Ronald Dregan, and E-40 has Captain Save a Hoe. But no rapper has taken the art of inventing an alter ego as far as Kool Keith has. First introduced in the San Francisco-recorded 1996 album *Dr. Octagonecologyst*, Dr. Octagon is a yellow-eyed, green- and silver-skinned, time-traveling gynecologist and surgeon from the planet Jupiter, who has a penchant for killing patients and curing bizarre ailments like chimpanzee acne and moosebumps. And, as if learning about a constantly changing fictional character through song weren't hard enough (because you don't have text or images to reference), Keith made staying abreast of Dr. Octagon's many capers even more difficult by killing him off and resurrecting him, not once, but twice. It's now been nine years since Dr. Octagon last died — Dr. Dooom electrocuted him with an electric razor in 2008's *Dr. Dooom 2* — but Keith isn't ready to drop the moniker yet, as evidenced by his upcoming Dr. Octagon-billed show. ***Jessie Schiewe***

ACOUSTIC

Bazaar Cafe: 5927 California, San Francisco, 415-831-5620. Acoustic Open Mic with Josh Beemish, 7 p.m., free.

Bottom of the Hill: 1233 17th St., San Francisco, 415-621-4455. Laura Stevenson, With Chris Farren and Ogikubo Station, 9 p.m., $13-$15.

Plough & Stars: 116 Clement, San Francisco, 415-751-1122. The Shannon Céilí Band, first Thursday of every month, 9 p.m., free.

Revolution Cafe: 3248 22nd St., San Francisco, 415-642-0474. Honey of the Heart (Justin Ancheta & Maren Metke), first Thursday of every month, 8 p.m.

JAZZ

Elite Cafe: 2049 Fillmore, San Francisco, 415-673-5483. Live Jazz at The Elite Cafe, Thursdays, 6:30-9:30 p.m.; Sundays, 5:30-8:30 p.m., Free.

Jazz Bistro at Les Joulins: 44 Ellis, San Francisco, 415-397-5397. Eugene Pliner Quartet with Tod Dickow, first and third Thursday of every month, 7:30 p.m., free.

Zingari: 501 Post, San Francisco, 415-885-8850. Barbara Ochoa, 7:30 p.m., free.

INTERNATIONAL

Make-Out Room: 3225 22nd St., San Francisco, 415-647-2888. El SUPERRITMO!, DJ El Kool Kyle y DJ Roger Más ~ Cumbia, Dancehall, Hip-Hop, Reggaeton, Salsa Buena y mas! ~ $5 before 11pm, $10 after ~ 10:00 pm - 2:00 am, 10 p.m., $5-$10.

Sheba Piano Lounge: 1419 Fillmore, San Francisco, 415-440-7414. Latin Breeze, 8:30 p.m.

BLUES

Biscuits & Blues: 401 Mason, San Francisco, 415-292-2583. Dave Keller Band, Thu., March 2, 7:30 & 9:30 p.m.; Fri., March 3, 7:30 & 10 p.m., $20-$22.

Boom Boom Room: 1601 Fillmore, San Francisco, 415-673-8000. Brad Parsons, 9 p.m., $7.

The Saloon: 1232 Grant, San Francisco, 415-989-7666. Christopher Ford, first Thursday of every month, 4 p.m.

COUNTRY

Space 550: 550 Barneveld, San Francisco, 415-550-8286. Sundance Saloon, Gay-friendly country dancing, Thursdays, 6:30 p.m.; Sundays, 5 p.m., $5, sundancesaloon.org.

EXPERIMENTAL

The Luggage Store: 1007 Market, San Francisco, 415-255-5971. LSG New Music Series, 8 p.m., $6-$15 sliding scale, outsound.org.

ROCKABILLY

Tupelo: 1337 Grant, San Francisco, 415-981-9177. Whisky Pills Fiasco, first Thursday of every

month, 9:30 p.m.

FRIDAY, MARCH 3

ROCK

Bottom of the Hill: 1233 17th St., San Francisco, 415-621-4455. Shiner, With Porch and Pine and Battery, 9 p.m., $15.

Elbo Room: 647 Valencia, San Francisco, 415-552-7788. Hungry Skinny, With Enryo, 9 p.m., $10.

Hemlock Tavern: 1131 Polk, San Francisco, 415-923-0923. Latitude, With Brian Glaze & Tiffany's, Yea-Ming & the Rumours, 9 p.m., $8.

Monarch: 101 Sixth St., San Francisco, 415-284-9774. Direct to Earth with Ambivalent, With Max Gardner, Patrick Gil, 10 p.m., $15.

Neck of the Woods: 406 Clement, San Francisco, 415-387-6343. Tom Rhodes, w/ The Pearls, Kyle Williams, 9 p.m., $10-$15, www.neckofthewoodssf.com/event/1440764-tom-rhodes-san-francisco/; Fleetwood Macrame, 9 p.m., $10-$15, www.neckofthewoodssf.com/event/1440840-fleetwood-macrame-san-francisco/.

Slim's: 333 11th St., San Francisco, 415-255-0333. Max & Iggor Cavalera, w/ Immolation, Full of Hell, 9 p.m., $29-$34.

The Stud: 399 Ninth St., San Francisco, 415-863-6623. Desperate Living Opening Party & Younger Lovers Record Release, with live performance by The Younger Lovers, Jillian Gnarling, and Nikki Jizz. Plus DJ sets by Jerk of All Trades (AKA Veruca Bathsalts), Dj Bj, and Teeny Turner, GoGo dancers, and more, 10 p.m.

DANCE

1015 Folsom: 1015 Folsom, San Francisco, 415-991-1015. RJD2, With Great Dane and Geotheory, 10 p.m., $15-$20.

Audio: 316 11th St., San Francisco, 310-869-3364. Damian Lazarus, 10 p.m., $10-$20.

Beaux: 2344 Market, San Francisco, 415-863-4027. "Manimal," 9 p.m., free before 10 p.m.

Brick & Mortar Music Hall: 1710 Mission, San Francisco, 415-800-8782. Aesthetic Perfection, With Nyxx, Night Club, 9 p.m., $15.

The Cafe: 2369 Market, San Francisco, 415-621-4434. "Boy Bar," 9 p.m., $5, guspresents.com.

Cat Club: 1190 Folsom, San Francisco, 415-703-8964. "Strangelove," New Wave, industrial, goth, and gloomy '80s with DJ Tomas Diablo, first Friday of every month, 9:30 p.m., $8 ($5 before 10 p.m.), strangelovesf.com.

Columbus Cafe: 562 Green, San Francisco, 415-274-2599. SOUL TIME! Funky Soul First Fridays, DJ's spinning 1960's & 70's FUNK, SOUL, CROSSOVER, NORTHERN SOUL, DISCO all on original vinyl 45 records. Come get your boogie on, on the dance floor!, at this exclusive underground rare soul party. Come experience a great landing spot for North Beach First Fridays Art Walk. DJ Rodrigo Scandroglio (Silver & Black Soul Club - Oakland), DJ Victoria (Soul Time! - San Francisco)., first Friday of every month, 8:30 p.m.-1 a.m., Free, 415-274-2599, www.facebook.com/BayCitySoul.

The Grand Nightclub: 520 Fourth St., San Francisco, 415-814-3008. DVNO Fridays, World Class DJ's playing the best Latin Hits x Top 40 x Hip Hop, 10 p.m.-2 a.m., Free, 415-636-0029, info@grandnightclub.com, www.grandnightclub.com/events.

The Great Northern: 119 Utah, San Francisco, 415-626-7001. Don't Try This At Home, FEAT. BEHROUZ / EDUARDO CASTILLO, 10 p.m., $10-$20.

Hotel Utah: 500 Fourth St., San Francisco, 415-546-6300. Marshall House Project, With The Melt and Light the Band., 9 p.m., $10.

Infusion Lounge: 124 Ellis, San Francisco, 415-421-8700. "Flight Fridays," 10 p.m., $10.

Make-Out Room: 3225 22nd St., San Francisco, 415-647-2888. BOOM! Shak-a-lak-a, funk, soul, disco, wave, synth-pop, hip-hop, groove, international ~ DJ 2shy-shy & DJ melt w/U ~ $5 before 11pm, $10 after ~ 10:00 pm - 2:00 am, 10 p.m., $5-$10.

Mezzanine: 444 Jessie, San Francisco, 415-625-8880. Dance Yourself Clean, 9 p.m., $12.

Oasis: 298 11th St., San Francisco, 415-985-4442. "Polyglamorous," first Friday of every month, 10 p.m., $7-$10.

Origin: 1538 Fillmore, San Francisco, 415-825-0338. "OMGF," 9:30 p.m.

Q Bar: 456 Castro, San Francisco, 415-864-2877. "Hard," w/ DJ Haute Toddy, 9 p.m.-2 a.m., $3.

Raven: 1151 Folsom, San Francisco, 415-431-1151. "Club Raven," Every Friday with DJ Mark Andrus. Free before 11pm., 9 p.m.-2 a.m., $10, 415-431-1151, info@ravenbarsf.com, www.ravenbarsf.com/.

Rickshaw Stop: 155 Fell, San Francisco, 415-861-2011. Boo Seeka, With COURTSHIP, FLAGSHIP, plus DJ Aaron Axelsen, 9 p.m., $13-$15.

Ruby Skye: 420 Mason, San Francisco, 415-693-0777. Hook N Sling, With Ron Reeser and Shawn Steele, 9 p.m., $5-$10.

S.F. Eagle: 398 12th St., San Francisco, 415-626-0880. "Vittles," w/ DJ Bulldog Mike, first Friday of every month, 8 p.m.

Slate Bar: 2925 16th St., San Francisco, 415-558-8521. "Soul Funky," w/ resident DJ Kevin Garcia, first Friday of every month, 7-10 p.m., free, facebook.com/soulfunkysf.

Temple: 540 Howard, San Francisco, 415-978-9942. Vinai, 10 p.m.-2 a.m., $15.

HIP-HOP

DNA Lounge: 375 11th St., San Francisco, 415-626-1409. My Melody, CLASSIC HIP-HOP PARTY 1979-99, 9 p.m., $7-$10.

The Lister: 77 Cambon Drive, San Francisco, 415-584-4445. Top 40 Dance Party, DJ Souljah & guests, spinning current & classic hip hop, top 40 hits. No Cover, no dress code. 9pm-closing, $3 drink specials/vodka cranberry/lemon drops. Pool Tables & Beer Pong, 9 p.m., Free.

ACOUSTIC

The Chieftain: 198 Fifth St., San Francisco, 415-615-0916. Ivor Collins, 8 p.m.

The Sports Basement: 610 Old Mason, San Francisco, 415-437-0100. "Breakfast with Enzo," w/ Enzo Garcia, 10 a.m., $7, www.enzogarcia.com.

JAZZ

Atlas Cafe: 3049 20th St., San Francisco, 415-648-1047. Quinoa Co-Op, first Friday of every month, 8-10 p.m., Free, www.atlascafe.net.

Bird & Beckett: 653 Chenery, San Francisco, 415-586-3733. Stu Pilorz/Mark Rinta Quartet, Stu Pllorz and Mark Rinta lead the band for a weekly after-work jazz party., Fridays, 5:30-8 p.m., $10 suggested donation, 415-586-3733, www.birdbeckett.com; Don Prell's SeaBop Ensemble, first Friday of every month, 5:30 p.m., $10 suggested donation per adult.

Cliff House: 1090 Point Lobos, San Francisco, 415-386-3330. John Kalleen Group, first Friday of every month, 7 p.m.

Club Deluxe: 1511 Haight, San Francisco, 415-552-6949. Lavay Smith & Her Skillet Lickin' Soultet, first Friday of every month, 10 p.m.

Comstock Saloon: 155 Columbus, San Francisco, 415-617-0071. Gaucho, Mondays, Fridays, 8-11 p.m., Free, www.gauchojazz.com.

Jazz Bistro at Les Joulins: 44 Ellis, San Francisco, 415-397-5397. Charles Unger Experience, Fridays, 7:30 p.m.; Wednesdays, 7:30 p.m., free.

The Royale: 800 Post, San Francisco, 415-441-4099. Wrapped in Plastic, first Friday of every month, 9 p.m., free.

Top of the Mark: One Nob Hill, 999 California, San Francisco, 415-616-6916. Black Market Jazz Orchestra, 9 p.m., $10.

Zingari: 501 Post, San Francisco, 415-885-8850. Joyce Grant, 8 p.m., free.

INTERNATIONAL

Bissap Baobab: 3372 19th St., San Francisco, 415-826-9287. "Paris-Dakar African Mix Coupe Decale," 10 p.m., $5.

Space 550: 550 Barneveld, San Francisco, 415-550-8286. "Dance Fridays," weekly salsa & bachata party, 7:30 p.m., facebook.com/DanceSalsaOnFriday.

BLUES

Biscuits & Blues: 401 Mason, San Francisco, 415-292-2583. Dave Keller Band, Thu., March 2, 7:30 & 9:30 p.m.; Fri., March 3, 7:30 & 10 p.m., $20-$22.

LEVYstudio: 19 Heron, San Francisco, 415-701-1300. Friday Night Blues, weekly blues dance lessons and DJ party, 8 p.m., $11-$15, sundownblues.com/friday-night-blues.html.

The Saloon: 1232 Grant, San Francisco, 415-989-7666. Lisa Kindred, first Friday of every month, 4 p.m.; Lonnie's Eggs, first Friday of every month, 9:30 p.m.

Tupelo: 1337 Grant, San Francisco, 415-981-9177. Jinx Jones & The KingTones, first Friday of every month, 9 p.m.

EXPERIMENTAL

Audium: 1616 Bush, San Francisco, 415-771-1616. Audium 9, 8:30 p.m., $20.

FUNK

Balancoire: 2565 Mission, San Francisco, 415-920-0577. Funky Fridays, first Friday of every month, 6 p.m., Free.

SOUL

Edinburgh Castle: 950 Geary, San Francisco, 415-885-4074. "Take a Trip: Old Music for Dance People," w/ DJ John Diaz, 10 p.m., free, facebook.com/takeatripeveryfriday.

The Knockout: 3223 Mission, San Francisco, 415-550-6994. "Oldies Night," w/ DJs Primo, Daniel, Lost Cat, friends, first Friday of every month, 10 p.m., $4, www.facebook.com/groups/39432821853.

SATURDAY, MARCH 4

ROCK

Bottom of the Hill: 1233 17th St., San Francisco, 415-621-4455. mike watt + the missingmen, With Toys That Kill, Girls With Guns, and DJ Sasquatch Borracho & DJ Jim G, 9 p.m., $15.

The Chapel: 777 Valencia, San Francisco, 415-551-5157. The Killer Queens, w/ Neon Velvet, 9 p.m., $18-$20.

Hemlock Tavern: 1131 Polk, San Francisco, 415-923-0923. Fat Black, With, Public Enema (w/ Dave Edwardson of Neurosis), Mouth, 9 p.m., $10.

Hotel Utah: 500 Fourth St., San Francisco, 415-546-6300. The Collection, With Bird and Willow and Bryan Valko, 9 p.m., $12.

Neck of the Woods: 406 Clement, San Francisco, 415-387-6343. The China Cats (Grateful Dead Tribute), 8 p.m., $10-$15, www.neckofthewoodssf.com/event/1424762-china-cats-san-francisco/.

Slim's: 333 11th St., San Francisco, 415-255-0333. Shiny Toy Guns, w/ Kitten, Vacances, 9 p.m., $20-$25.

Thee Parkside: 1600 17th St., San Francisco, 415-252-1330. Dreamdecay, Acrylics, Pardoner, Flail, DJ Han Cholo, 9 p.m., $8.

DANCE

Audio: 316 11th St., San Francisco, 310-869-3364. YOTTO, 10 p.m., $10-$20.

Brick & Mortar Music Hall: 1710 Mission, San Francisco, 415-800-8782. Le Vice, With Crashing Hotels and NITEPPL, 9 p.m., $10.

Cat Club: 1190 Folsom, San Francisco, 415-703-

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8964. "Leisure," w/ DJs Aaron & Omar, first Saturday of every month, 10 p.m., $8, www.popscene-sf.com.

Codeword: 917 Folsom St, San Francisco. Boy Division, SF's Queerwave Dance Party! The spot to celebrate decades of music from classic New Wave and Britpop to contemporary Electro - with plenty of room to dance and mingle. Everyone is welcome!, first Saturday of every month, 9:30 p.m.-2:30 a.m., $5-$8, 415-626-1409, www.facebook.com/boydivisionsf/.

DNA Lounge: 375 11th St., San Francisco, 415-626-1409. "Bootie S.F.," 9 p.m., $10-$20, bootiesf.com; Bootie SF, Gamer night., 9 p.m., $15-$20.

El Rio: 3158 Mission, San Francisco, 415-282-3325. "Hard French," w/ DJs Carnita & Brown Amy, first Saturday of every month, 2 p.m., $7, hardfrench.com.

Elbo Room: 647 Valencia, San Francisco, 415-552-7788. Saturday Night Soul Party, 10 p.m., $8.

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The Empire Room: 555 Golden Gate, San Francisco. "Empire Ballroom," 9 p.m., $20 before 11 p.m., empireballroomsf.com.

The EndUp: 401 Sixth St., San Francisco, 415-646-0999. "Ibiza Day Club," 2 p.m., ibizadayclub.com; "Rel8," first Saturday of every month, 10 p.m.

Halcyon: 314 11th St., San Francisco. Eats Everything, With Lauren Lane, 10 p.m., $10-$20.

Holy Cow: 1535 Folsom, San Francisco, 415-621-6087. Holy Cow Saturday, Enjoy your favorite Hip Hop & Club Hits at high volume!, 10 p.m.-2 a.m., Free.

Infusion Lounge: 124 Ellis, San Francisco, 415-421-8700. "Infusion Saturdays," 10 p.m.-2 a.m., $10.

Lookout: 3600 16th St., San Francisco, 415-703-9751. "Bounce!," 9 p.m., $3.

Madrone Art Bar: 500 Divisadero, San Francisco, 415-241-0202. "The Prince & Michael Experience," w/ DJ Dave Paul, first Saturday

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THURS 3/2 7PM $17 ADV / $19 DOOR
"ALONE AND TOGETHER" FEAT KEVIN MORBY, SAM COHEN, ERIC D. JOHNSON (FRUIT BATS), JOE RUSSO (ALMOST DEAD) AND JOSH KAUFMAN
FRI 3/3 8PM $30 ADV / $32 DOOR
JAMAICAN REGGAE LEGEND DON CARLOS WITH SOUL SKA
SAT 3/4 1PM $22 ADV / $25 DOOR
BLACKBIRD AND THE STORM AUDUBON TOUR
SAT 3/4 8PM $20 ADV / $25 DOOR
THE GARCIA PROJECT
SUN 3/5 6PM &9PM $32 ADV / $37 DOOR
GRAMMY AWARD-WINNING REBIRTH BRASS BAND
WED 3/8 7PM $17 ADV / $22 DOOR
THE BUCK JOHNSON BAND (OF AEROSMITH) WITH LENDER
THURS 3/9 7PM FREE
STYMIE & THE PIMP JONES LOVE ORCHESTRA + MAD MAMA & THE BONA FIDE FEW
FRI 3/10 8PM $35 ADV / $40 DOOR
KASEY CHAMBERS WITH DANNY CLICK
SAT 3/11 8PM $22 ADV / $27 DOOR
MUSTACHE HARBOR
TUE 3/14 6PM $10 CHILD / $15 ADULT
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THURS 3/16 7PM $20 ADV / $22 DOOR
WAKE THE DEAD
FRI 3/17 8PM $17 ADV / $20 DOOR
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Photo by Sean Walker

Electronic, Dance

VALLIS ALPS

With Matt Maeson, at 8 p.m., Tuesday, March 7, at the Independent. $13-$15; theindependentsf.com

"And I realized / This is paradise / Almost paradise / Here in paradise," Vallis Alps vocalist Parissa Tosif murmurs in the hook to "Fading," the first single off their upcoming EP *Fable*. And you know what? She's right. I mean, I've never been to "paradise," but if I had to venture a guess as to what it would sound like, "Fading" wouldn't fall too far from the tree. With intertwining piano and synth melodies, "Fading" is a shimmery, sun-dappled, and tropical-flecked ditty that is a perfect example of EDM done well. Not that the Australian duo makes typical EDM — far from it. While their stuff is electronic and will make you want to dance, it's more soporific than hyper, and the transitions are more beveled than you'd expect in a typical EDM track. So if you're into, say, Jax Jones, you might find yourself yawning a bit, but if you're into more subtle dance music — think fellow Aussie acts Kllo and Flume — then Vallis Alps is right up your alley.
Jessie Schiewe

of every month, 9 p.m., $5, www.bombhiphop.com/PvsM.html.

Mezzanine: 444 Jessie, San Francisco, 415-625-8880. Slushii, 8:30 p.m., Sold Out.

Monarch: 101 Sixth St., San Francisco, 415-284-9774. Pional, 10 p.m., $15-$20.

Public Works: 161 Erie, San Francisco, 415-932-0955. SF Burnal Equinox, Art Salon and mixer., 6 p.m., Free.

Q Bar: 456 Castro, San Francisco, 415-864-2877. "Saturgay," w/ DJ Stanley Frank, 9 p.m.-2 a.m., Free before 10pm, $3 after.

Ruby Skye: 420 Mason, San Francisco, 415-693-0777. ATB, 9 p.m., $15.

S.F. Eagle: 398 12th St., San Francisco, 415-626-0880. "Spitroast," first Saturday of every month, 9 p.m.

The Stud: 399 Ninth St., San Francisco, 415-863-6623. "Go Bang!," w/ DJs Sergio Fedasz, Steve Fabus, Prince Wolf, and guests, first Saturday of every month, 9 p.m., $10 (free before 10 p.m.), gobangsf.com.

Temple: 540 Howard, San Francisco, 415-978-9942. Deorro, 10 p.m.-2 a.m., Sold Out.

Underground SF: 424 Haight, San Francisco, 415-864-7386. "Push the Feeling," w/ residents Yr Skull & Kevin Meenan, first Saturday of every month, 9 p.m., facebook.com/pushthefeeling.

HIP-HOP

Edinburgh Castle: 950 Geary, San Francisco, 415-885-4074. "Candy Rain," first and third Saturday of every month, 10 p.m., $3.

Holy Cow: 1535 Folsom, San Francisco, 415-621-6087. Cameo Fridays, Hip-hop from the 80's, 90's, and today's Top 40, 10 p.m.-2 a.m., theholycow.com.

John Colins: 138 Minna, San Francisco, 415-512-7493. "I Love The City," w/ DJs Sean G & Z-Mo, first Saturday of every month, 10 p.m.

The Lister: 77 Cambon Drive, San Francisco, 415-584-4445. 80's and 90's Throwback Party, w/ DJs and MCs, 9 p.m., Free.

ACOUSTIC

Atlas Cafe: 3049 20th St., San Francisco, 415-648-1047. Craig Ventresco and/or Meredith Axelrod, Saturdays, 4-6 p.m., free.

The Chieftain: 198 Fifth St., San Francisco, 415-615-0916. Damir, 8 p.m.

Plough & Stars: 116 Clement, San Francisco, 415-751-1122. "Americana Jukebox," first Saturday of every month, 9 p.m., $6-$10, shelbyash-presents.net.

JAZZ

Burritt Room: 417 Stockton, San Francisco, 415-400-0555. Kamikaze Butterfly, 7 p.m.

Jazz Bistro at Les Joulins: 44 Ellis, San Francisco, 415-397-5397. Bill "Doc" Webster & Jazz Nostalgia, 7:30 p.m., free.

Make-Out Room: 3225 22nd St., San Francisco, 415-647-2888. B Hamilton, With Ardent Sons

+ Sweet Chariot ~ $8 ~ 6:30 pm - 10:00 pm, 6:30-10 p.m., $10.
Sheba Piano Lounge: 1419 Fillmore, San Francisco, 415-440-7414. The Robert Stewart Experience, 9 p.m.

INTERNATIONAL

1015 Folsom: 1015 Folsom, San Francisco, 415-991-1015. "Pura," 9 p.m., $20, puraclub.com.
Balancoire: 2565 Mission, San Francisco, 415-920-0577. Tango Brunch, 11 a.m., $10 for tango lesson (free dance after 1 p.m.).
Bissap Baobab: 3372 19th St., San Francisco, 415-826-9287. "Paris-Dakar African Mix Coupe Decale," 10 p.m., $5.
Caffe Trieste: 601 Vallejo, San Francisco, 415-392-6739. Caffe Trieste Saturday Concert, 2 p.m.
Make-Out Room: 3225 22nd St., San Francisco, 415-647-2888. "El SuperRitmo," w/ DJs Roger Mas & El Kool Kyle, 10 p.m., $5-$10.
Rickshaw Stop: 155 Fell, San Francisco, 415-861-2011. Kafana Balkan, 10-Year Anniversary w/ Inspector Gadje and Ismail Lumanovski (cd release), 9 p.m., $20.
Space 550: 550 Barneveld, San Francisco, 415-550-8286. "Club Fuego," 8 p.m., facebook.com/pages/Club-Fuego-Space-550/216021538521870.

BLUES

Atlas Cafe: 3049 20th St., San Francisco, 415-648-1047. Blind Lemon Pledge, first Saturday of every month, 7 p.m., free.
Biscuits & Blues: 401 Mason, San Francisco, 415-292-2583. Cafe R&B, 7 & 9:30 p.m., $24.
Boom Boom Room: 1601 Fillmore, San Francisco, 415-673-8000. The Humidors, w/ The Sofa Kings, DJ Kevvy Kev, 9:45 p.m., $15.
Lou's Fish Shack: 300 Jefferson, San Francisco, 415-771-5687. Willie G, 8 p.m.
The Saloon: 1232 Grant, San Francisco, 415-989-7666. The Jukes, first Saturday of every month, 4 p.m.; Daniel Castro, first Saturday of every month, 9:30 p.m.

EXPERIMENTAL

Audium: 1616 Bush, San Francisco, 415-771-1616. Audium 9, 8:30 p.m., $20.

FUNK

The Willows: 1582 Folsom St., San Francisco, 415-529-2039. SOUL TIME!, 60's & 70's soul 'n funk vinyl party., Every third Saturday, 9 p.m.-2 a.m. continues through Dec. 17, Free, https://www.facebook.com/BayCitySoul/.

SOUL

Elbo Room: 647 Valencia, San Francisco, 415-552-7788. "Saturday Night Soul Party," w/ DJs Lucky, Phengren Oswald, and Paul Paul, first Saturday of every month, 10 p.m., $10 ($5 in formal attire).

SUNDAY, MARCH 5

ROCK

Brick & Mortar Music Hall: 1710 Mission, San Francisco, 415-800-8782. First in Flight, With Northern Waste and Moon Lytz, 8 p.m., $7.
The Chapel: 777 Valencia, San Francisco, 415-551-5157. Alone and Together, w/ Kevin Morby, Sam Cohen, Eric D. Johnson, Joe Russo, Joe Kaufman, 9 p.m., $22-$25.
Make-Out Room: 3225 22nd St., San Francisco, 415-647-2888. The Seagulls, The Low Rollers + Danny Allen's High Diving Horses ~$8, 7 p.m., $8.

DANCE

Beaux: 2344 Market, San Francisco, 415-863-4027. "Big Top," 9 p.m., free.
The Edge: 4149 18th St., San Francisco, 415-863-4027. "Kick It!: '80s at 8," w/ DJ MC2, 8 p.m.
The EndUp: 401 Sixth St., San Francisco, 415-646-0999. "Sundaze," 1 p.m., free before 3 p.m; "BoomBox," first Sunday of every month, 8 p.m.
F8: 1192 Folsom, San Francisco, 415-857-1192. "Stamina," w/ DJs Lukeino, Jamal, and guests, 10 p.m., free, staminasundays.com.
Holy Cow: 1535 Folsom, San Francisco, 415-621-6087. Holy Sundays, Day and night club party, Sundays, 3-9 p.m.
The Knockout: 3223 Mission, San Francisco, 415-550-6994. "Sweater Funk," 10 p.m., free, facebook.com/sweaterfunk.
Lookout: 3600 16th St., San Francisco, 415-703-9751. "Jock," Sundays, 3-8 p.m., $2.
MatrixFillmore: 3138 Fillmore, San Francisco, 415-563-4180. "Bounce," 10 p.m., facebook.com/BounceSundays.
Monarch: 101 Sixth St., San Francisco, 415-284-9774. WERD., With PWNY, 9 p.m., $5.
S.F. Eagle: 398 12th St., San Francisco, 415-626-0880. "Time Machine," w/ DJ Rotten Robbie, first Sunday of every month, 6 p.m., $5 after 7 p.m.
Slide: 430 Mason, San Francisco, 415-421-1916. "Replay Sundays," 9 p.m., free.
Temple: 540 Howard, San Francisco, 415-978-9942. Deorro, 18 and over, 10 p.m.-2 a.m., Sold Out.

HIP-HOP

Boom Boom Room: 1601 Fillmore, San Francisco, 415-673-8000. "Return of the Cypher," 9:30 p.m., free.
Double Dutch: 3192 16th St., San Francisco, 415-503-1670. "Select Sundays," w/ DJs Lando1 & Natural, 10 p.m.
El Rio: 3158 Mission, San Francisco, 415-282-3325. "Swagger Like Us," w/ resident DJs dav0 & boy_friend, first Sunday of every month, 2 p.m., swaggersf.com.

ACOUSTIC

The Chieftain: 198 Fifth St., San Francisco, 415-615-0916. Traditional Irish Session, Sundays, 6 p.m.; Mondays, 8 p.m.
Hotel Utah: 500 Fourth St., San Francisco, 415-546-6300. Chris Ayer, With Adam Barnes and Will Moore, 8 p.m., $10.
The Lucky Horseshoe: 453 Cortland, San Francisco. Bernal Mountain Bluegrass Jam, 4 p.m., free.
Plough & Stars: 116 Clement, San Francisco, 415-751-1122. Seisiún, 9 p.m.

JAZZ

Amnesia: 853 Valencia, San Francisco, 415-970-0012. The Hot Baked Goods, first and third Sunday of every month, 6 p.m., free; Kally Price Old Blues & Jazz Band, first Sunday of every month, 9 p.m., $7-$10.
Brenda's French Soul Food: 652 Polk, San Francisco, 415-345-8100. Gaucho, Sundays, 5-8 p.m., Free, www.gauchojazz.com.
Doc's Lab: 124 Columbus, San Francisco, 415-649-6191. Electric Squeezebox Orchestra, 6 p.m., $10.
Elite Cafe: 2049 Fillmore, San Francisco, 415-673-5483. Live Jazz at The Elite Cafe, Thursdays, 6:30-9:30 p.m.; Sundays, 5:30-8:30 p.m., Free.
Jazz Bistro at Les Joulins: 44 Ellis, San Francisco, 415-397-5397. Bill "Doc" Webster & Jazz Nostalgia, 7:30 p.m., free.
Madrone Art Bar: 500 Divisadero, San Francisco, 415-241-0202. Sunday Sessions, 10 p.m., free.
The Royal Cuckoo: 3202 Mission, San Francisco, 415-550-8667. Lavay Smith & Chris Siebert, 7:30 p.m., free.
Savanna Jazz Club: 2937 Mission, San Francisco, 415-285-3369. Savanna Jazz Jam with Eric Tillman, Danny Castro, and Nick Fishman, 7 p.m., $5.

INTERNATIONAL

Bissap Baobab: 3372 19th St., San Francisco, 415-826-9287. "Brazil & Beyond," 7 p.m., free.
Pop's Bar: 2800 24th St., San Francisco, 415-872-5160. "Spill the Wine," w/ DJs Vinnie Esparza, Guillermo, and Slopoke, first Sunday of every month, 5 p.m., free, www.popssf.com/.
Revolution Cafe: 3248 22nd St., San Francisco, 415-642-0474. The Balkan Evening, 8:30 p.m.
Thirsty Bear Brewing Company: 661 Howard, San Francisco, 415-974-0905. The Flamenco Room, 7:30 & 8:30 p.m.

BLUES

Biscuits & Blues: 401 Mason, San Francisco, 415-292-2583. Ron Thompson, 7 & 9 p.m., $20.
Club Deluxe: 1511 Haight, San Francisco, 415-552-6949. The Luxomatics, 6 p.m., free, facebook.com/TheLuxomatics.
The Saloon: 1232 Grant, San Francisco, 415-989-7666. Blues Power, 4 p.m.; P.A. Slim, first Sunday of every month, 9:30 p.m.
Sheba Piano Lounge: 1419 Fillmore, San Francisco, 415-440-7414. Bohemian Knuckleboogie, 8:30 p.m., free.
Swig: 571 Geary, San Francisco, 415-931-7292. Sunday Blues Jam with Ed Ivey, 9 p.m., free, facebook.com/swigjam.

BLUEGRASS

Thee Parkside: 1600 17th St., San Francisco, 415-252-1330. The Ugly, Ruben Diaz, Original Famous Twang Sundays, 4-7 p.m., Free.

COUNTRY

Space 550: 550 Barneveld, San Francisco, 415-550-8286. Sundance Saloon, Gay-friendly country dancing, Thursdays, 6:30 p.m.; Sundays, 5 p.m., $5, sundancesaloon.org.

EXPERIMENTAL

Hemlock Tavern: 1131 Polk, San Francisco, 415-923-0923. ALTO!, With This Saxophone Kills Fascists (w/ Arrington de Dionyso of Old Time Relijun), Chuck Johnson, The Essentialists, 8:30 p.m., $10.

SOUL

Make-Out Room: 3225 22nd St., San Francisco, 415-647-2888. Dimension, w/ DJs Justin & Kurt. Technicolor sounds: soft vinyl soul, first Sunday of every month, 10 p.m.-2 a.m., Free.

MONDAY, MARCH 6

ROCK

The Chapel: 777 Valencia, San Francisco, 415-551-5157. Six Organs Of Admittance, w/ Meg Baird, 8 p.m., $15.
DNA Lounge: 375 11th St., San Francisco, 415-626-1409. Death Guild, Goth, industrial, synthpop,

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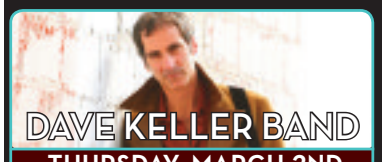

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FRIDAY, MARCH 3RD
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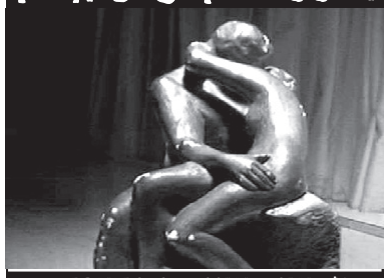

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Photo by Benjy Russell

Indie Rock, Electronic

SHINY TOY GUNS

At 9 p.m., Saturday, March 4, at Slim's. $20-$44.95; slimspresents.com

From inception to physical release, it was a bumpy road for Los Angeles indie rock band Shiny Toy Guns' debut album, *We Are Pilots*. The 11-track project was recorded twice, released twice (first independently, then through Universal Motown), and contains songs written years before the band even existed, back when Shiny Toy Guns founding members Gregori Chad Petree and Jeremy Dawson were in a previous group called Dangerous Insects. But the wait was worth it. Now celebrating its 10th birthday, *We Are Pilots* is lauded as the band's best album, fusing elements of alt-rock, indie rock, and post-punk with electronic music, synthpop, and even disco. Though it didn't win, it was nominated for a Grammy Award, and songs from the record — especially album standout "Le Disko" — have been used in a variety of TV shows, like *The Real World: Sydney, So You Think You Can Dance, America's Next Top Model, One Tree Hill, The L Word, Smallville,* and *Private Practice.* If you listened to the album back in the day but need a refresher, the quartet will be playing *We Are Pilots* in full at their upcoming show at Slim's. ***Jessie Schiewe***

9:30 p.m., $5.
Johnny Foley's Irish House: 243 O'Farrell St., San Francisco, 415-954-0777. Damir, 10 p.m.

DANCE

Beaux: 2344 Market, San Francisco, 415-863-4027. "Opulence," 9 p.m., free.
DNA Lounge: 375 11th St., San Francisco, 415-626-1409. Monday Night Hubba, Swing, 9 p.m., $7-$12; "Death Guild," 18+ dance party with DJs Decay, Joe Radio, Melting Girl, & guests, 9:30 p.m., $3-$5, www.deathguild.com.
Madrone Art Bar: 500 Divisadero, San Francisco, 415-241-0202. "M.O.M. (Motown on Mondays)," w/ DJ Gordo Cabeza & Timoteo Gigante, 8 p.m., free, www.motownonmondays.com.
Oasis: 298 11th St., San Francisco, 415-985-4442. "Beat It!: An '80s Night," 8 p.m., free.
Underground SF: 424 Haight, San Francisco, 415-864-7386. "Sissy Bar," w/ resident DJs Bubbles & Christina, first and third Monday of every month, 9 p.m., free, facebook.com/SissyBarSF.

HIP-HOP

Bottom of the Hill: 1233 17th St., San Francisco, 415-621-4455. P.O.S., With Sims and Dwynell Roland, 9 p.m., $15-$20.

ACOUSTIC

Amnesia: 853 Valencia, San Francisco, 415-970-0012. The Alabama Bowties, first Monday of every month, 9 p.m., free.
The Chieftain: 198 Fifth St., San Francisco, 415-615-0916. Traditional Irish Session, Sundays, 6 p.m.; Mondays, 8 p.m.
Hotel Utah: 500 Fourth St., San Francisco, 415-546-6300. Open Mic with Brendan Getzell, 8 p.m., free.
The Saloon: 1232 Grant, San Francisco, 415-989-7666. Peter Lindman, 4 p.m.

JAZZ

Burritt Room: 417 Stockton, San Francisco, 415-400-0555. Terry Disley's Rocking Jazz Trio, Tuesdays, 6 p.m.; Mondays, 6 p.m., free.
Comstock Saloon: 155 Columbus, San Francisco, 415-617-0071. Gaucho, Mondays, Fridays, 8-11 p.m., Free, www.gauchojazz.com.
Jazz Bistro at Les Joulins: 44 Ellis, San Francisco, 415-397-5397. Eugene Pliner Quartet with Tod Dickow, 7:30 p.m., free.
Le Colonial: 20 Cosmo, San Francisco, 415-931-3600. Le Jazz Hot, 7 p.m., free; Jellyroll Trio, Vintage Jazz, blues & swing featuring Belinda Blair on vocals, Mondays, 7-10 p.m. Continues through Dec. 25, Free.
Make-Out Room: 3225 22nd St., San Francisco, 415-647-2888. The Monday Make-Out, The cutting edge of Bay Area jazz & improvised music ~ Ryan Pate Group (Bay Area new jazz), Larry Ochs/Donald Robinson (blazing free improvisation), and Ross Hammond (Solo guitar from Sacramento) ~ FREE! ~, 7:30 p.m., Free; "The Monday Make-Out," Local ensembles push the boundaries of jazz – and sometimes even sound itself – in a free whirlwind of improvisational whimsy., first Monday of every month, 8 p.m., Free, bayimproviser.com.
Sheba Piano Lounge: 1419 Fillmore, San Francisco, 415-440-7414. Steve Nelson Trio Jam Session, 8 p.m.

INTERNATIONAL

Neck of the Woods: 406 Clement, San Francisco, 415-387-6343. SalsaCrazy Dance Night, w/ lessons by Evan Margolin, 7 p.m., $60/four weeks, www.dancesf.com.

REGGAE

Skylark Bar: 3089 16th St., San Francisco, 415-621-9294. "Skylarking," w/ I&I Vibration, 10 p.m., free, facebook.com/ivibesound.

BLUES

Elite Cafe: 2049 Fillmore, San Francisco, 415-673-5483. "Fried Chicken & Blues," 6:30 p.m.
The Saloon: 1232 Grant, San Francisco, 415-989-7666. The Bachelors, 9:30 p.m.

KARAOKE

S.F. Eagle: 398 12th St., San Francisco, 415-626-0880. Karaoke Night, hosted by Wesley Curtis, 8 p.m.-midnight.

TUESDAY, MARCH 7

ROCK

Bottom of the Hill: 1233 17th St., San Francisco, 415-621-4455. Lofi Legs, With Lettuce Boys, Butter Man, and Mayya, 8:30 p.m., $8.
Brick & Mortar Music Hall: 1710 Mission, San Francisco, 415-800-8782. Reverie, With, Rossmorr, Trez Maschine, Jesus Dude Mom, 9 p.m., $7.
The Chapel: 777 Valencia, San Francisco, 415-551-5157. Hey Violet, w/ Jessarae, 8 p.m., $17.50.
Hotel Utah: 500 Fourth St., San Francisco, 415-546-6300. Coco Columbia, With Desert Mountain, Tribe, and Battery, 8 p.m., $10.
Rickshaw Stop: 155 Fell, San Francisco, 415-861-2011. Big Thief, With Luke Temple and Henry Jamison., 8 p.m., $12-$14.

DANCE

Aunt Charlie's Lounge: 133 Turk, San Francisco, 415-441-2922. "High Fantasy," w/ DJ Myles Cooper, drag performances, more, 10 p.m., $5, facebook.com/highfantasy.
Beaux: 2344 Market, San Francisco, 415-863-4027. "Cock Shot," 9 p.m., free.
DNA Lounge: 375 11th St., San Francisco, 415-626-1409. Dude York, Heavy pop, 7:30 p.m., $10-$14; "Sequence," 18+ dance party, 9 p.m., $7-$10, sequence-sf.com.
Hemlock Tavern: 1131 Polk, San Francisco, 415-923-0923. Well, With Fauna Shade, 8:30 p.m., Free.
Infusion Lounge: 124 Ellis, San Francisco, 415-421-8700. "Startup Tuesdays," 10 p.m., free with RSVP.
Make-Out Room: 3225 22nd St., San Francisco, 415-647-2888. Archive Fever, Indie Pop, C86, Punk, New Wave, Powerpop, Rock n Roll! FREE!, 7:30 p.m., Free; Slow Jams, Deep & Sweet 60s Soul & Stuff ~ DJ Primo & friends, 9:30 p.m., Free.
Monarch: 101 Sixth St., San Francisco, 415-284-9774. "Soundpieces," 10 p.m., facebook.com/soundpieces.
Pop's Bar: 2800 24th St., San Francisco, 415-872-5160. "Music Therapy," w/ DJ Clave, 9 p.m.-1:30 a.m., Free.
Swig: 571 Geary, San Francisco, 415-931-7292. "BoomSwing Tuesdays," w/ DJ Tyler Ryan, 9 p.m., free, mixcloud.com/DJTR.
Underground SF: 424 Haight, San Francisco, 415-864-7386. "Shelter," 10 p.m., free, www.facebook.com/shelter.sf.

HIP-HOP

Raven: 1151 Folsom, San Francisco, 415-431-1151. "Phat Tuesday," w/ DJs Scotty Fox & Clinton Lee, 8 p.m., free.

ACOUSTIC

Madrone Art Bar: 500 Divisadero, San Francisco, 415-241-0202. The Crow Eaters, 7 p.m., free.
Plough & Stars: 116 Clement, San Francisco, 415-751-1122. Seisiún, 9 p.m.

JAZZ

Burritt Room: 417 Stockton, San Francisco, 415-400-0555. Terry Disley's Rocking Jazz Trio, Tuesdays, 6 p.m.; Mondays, 6 p.m., free.
Club Deluxe: 1511 Haight, San Francisco, 415-552-6949. Smith Dobson, 10 p.m., free.
Raven: 1151 Folsom, San Francisco, 415-431-1151. Live Jazz, Live jazz music and drink specials., 9 p.m.-2 a.m., Free, 415-431-1151.
Revolution Cafe: 3248 22nd St., San Francisco, 415-642-0474. West Side Jazz Club, 4:30 p.m.
Verdi Club: 2424 Mariposa, San Francisco, 415-861-5048. "Tuesday Night Jump," w/ Stompy Jones, 9 p.m., $12-$15, tuesdaynightjump.com.

INTERNATIONAL

Balancoire: 2565 Mission, San Francisco, 415-920-0577. "Salsaholic," Tuesdays, 7-10 p.m., free.
F8: 1192 Folsom, San Francisco, 415-857-1192. "Underground Nomads," w/ rotating resident DJs Amar, Sep, and Dulce Vita, plus guests, 9 p.m., $5 (free before 9:30 p.m.), undergroundnomads.com.
Fort One Bar & Lounge: 2801 Leavenworth, San Francisco, 415-671-8081. "Echale Mas Salsa," 8 p.m., free ($10 with salsa lessons), playasf.com.

REGGAE

Milk Bar: 1840 Haight, San Francisco, 415-387-6455. "Bless Up," w/ Jah Warrior Shelter Hi-Fi, 10 p.m., $5, jahwarriorshelter.net.

BLUES

Biscuits & Blues: 401 Mason, San Francisco, 415-292-2583. Bay City Blues, w/ special guests, 7:30 & 9:30 p.m., $20.
Elite Cafe: 2049 Fillmore, San Francisco, 415-673-5483. "Fried Chicken & Blues," 6:30 p.m.
Johnny Foley's Irish House: 243 O'Farrell St., San Francisco, 415-954-0777. The Stan Erhart Band, 10 p.m.
The Saloon: 1232 Grant, San Francisco, 415-989-7666. G.G. Amos Duo, 4 p.m.; Lisa Kindred, first Tuesday of every month, 9:30 p.m.

FUNK

Boom Boom Room: 1601 Fillmore, San Francisco, 415-673-8000. Funky Tuesdays, w/ Project Queue, Stefanie Keys, and The Neal Roston Band, first Tuesday of every month, 8 p.m., $7.
Elbo Room: 647 Valencia, San Francisco, 415-552-7788. MSK.fm, first Tuesday of every month, 9 p.m., $5.

SOUL

Make-Out Room: 3225 22nd St., San Francisco, 415-647-2888. "Slow Jams," w/ DJ Primo & friends, first and second Tuesday of every month, 9:30 p.m.; fourth and Last Tuesday of every month, 9:30 p.m., free, (415) 647-2888.

ROCK

Uptown Nightclub: 1928 Telegraph, Oakland, 510-451-8100. Two Piece Tuesdays, A weekly event featuring live music, delicious cocktails and Taropy with Miss Ginger., Tuesdays, 7-10 p.m., Free.

WEDNESDAY, MARCH 8

ROCK

Bottom of the Hill: 1233 17th St., San Francisco, 415-621-4455. LVL UP, With Palm and Plush, 9 p.m., $12-$14.
The Chapel: 777 Valencia, San Francisco, 415-551-5157. The Japanese House, w/ Blaise Moore, 9

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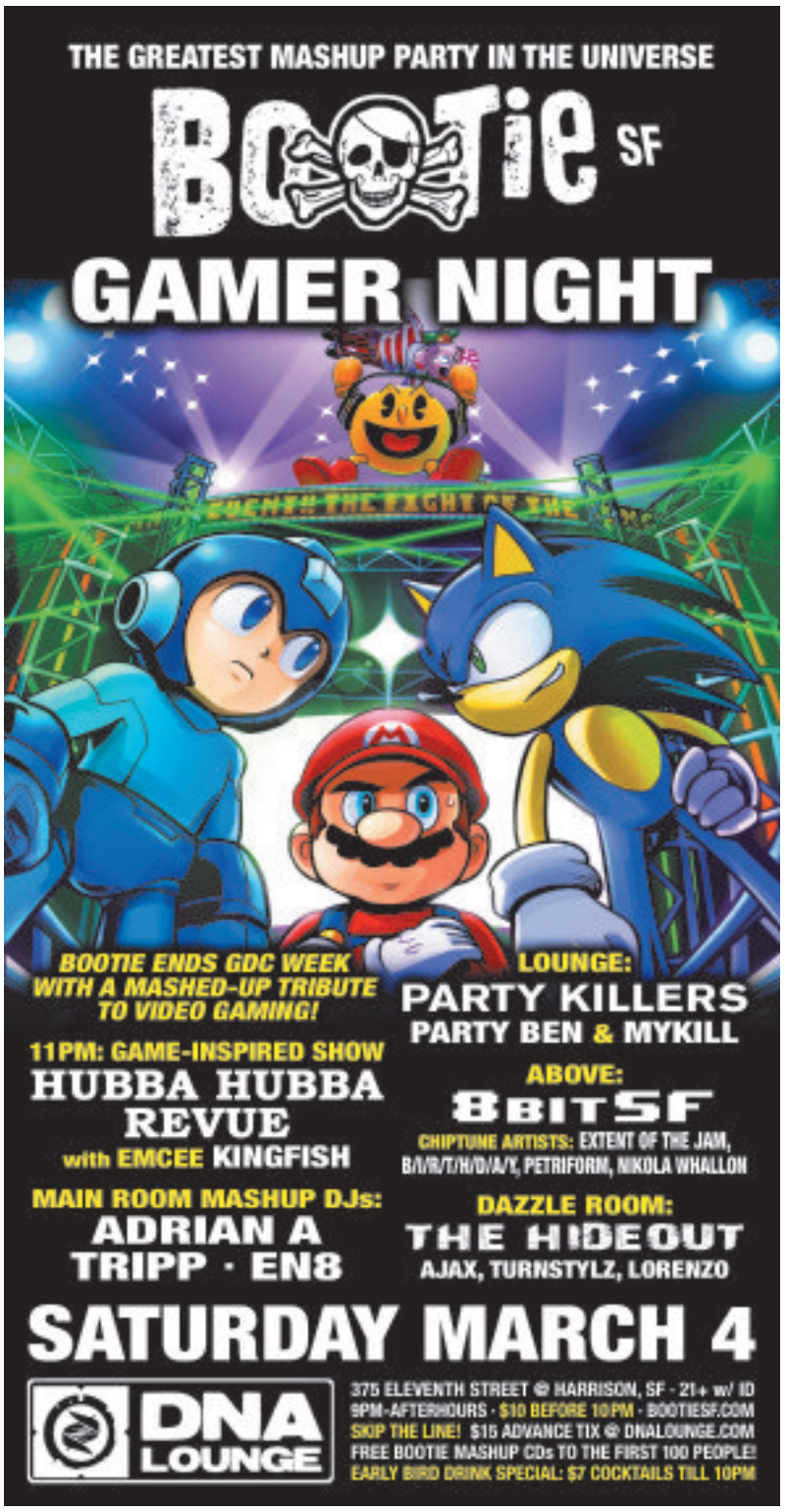
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DNA Lounge: 375 11th St., San Francisco, 415-626-1409. Darkest Hour, Heavy metal, 8 p.m., $18-$20.

Elbo Room: 647 Valencia, San Francisco, 415-552-7788. Greater Sirens, With Voidtripper., 9 p.m., $10-$12.

Hemlock Tavern: 1131 Polk, San Francisco, 415-923-0923. Sugar Candy Mountain Video Release, plus all-nite dance party with Lovesick Deejays — FREE!, 8:30 p.m., Free.

Hotel Utah: 500 Fourth St., San Francisco, 415-546-6300. Retail Space, With, Indianna Hale (closing set), Sunhaze, Assateague, 8 p.m., $8.

DANCE

Beaux: 2344 Market, San Francisco, 415-863-4027. "Pussy Party," w/ Sasha, Ms. Jackson, and guests, 9 p.m., free, facebook.com/pssypartysf.

Cat Club: 1190 Folsom, San Francisco, 415-703-8964. "Bondage-A-Go-Go," w/ DJ Damon, Tomas Diablo, guests, 9:30 p.m., $7-$10, facebook.com/bondageagogoSF.

City Nights: 715 Harrison, San Francisco, 415-339-8686. "EPR," 18+ dance party, 9 p.m., $10-$20, eprlife.com.

F8: 1192 Folsom, San Francisco, 415-857-1192. "Housepitality," 9 p.m., $5-$10, www.housepitalitysf.com.

Infusion Lounge: 124 Ellis, San Francisco, 415-421-8700. "WCW Wednesdays," 10 p.m.-2 a.m., $10.

Lookout: 3600 16th St., San Francisco, 415-703-9751. "Juicy," 9 p.m.-2 a.m., Free.

Make-Out Room: 3225 22nd St., San Francisco, 415-647-2888. "Burn Down the Disco," w/ DJs 2shy-shy & Melt w/U, second Wednesday of every month, 9 p.m., free; Burn Down the Disco, 80s DANCE PARTY! ~ groove, wave, goth, synth-pop, hip-hop ~ DJ 2shy-shy & DJ melt w/ U ~ FREE!, 9:30 p.m., Free.

Raven: 1151 Folsom, San Francisco, 415-431-1151. "Wayback Wednesday," w/ DJ Mark Andrus, 8 p.m., free.

Rickshaw Stop: 155 Fell, San Francisco, 415-861-2011. Quinn XCII, With KOLAJ, 9 p.m., $12-$37.

Wish: 1539 Folsom, San Francisco, 415-278-9474. "EQ Wednesdays," 10 p.m., free.

ACOUSTIC

Brick & Mortar Music Hall: 1710 Mission, San Francisco, 415-800-8782. James Taugher, With, Nu Ethnic, Kylle Thomasson, 8 p.m., $7.

Revolution Cafe: 3248 22nd St., San Francisco, 415-642-0474. Americano Social Club, second Wednesday of every month, 9 p.m.

The Saloon: 1232 Grant, San Francisco, 415-989-7666. Zach Brough & Friends, 4 p.m.

JAZZ

Amnesia: 853 Valencia, San Francisco, 415-970-0012. Gaucho, Eric Garland's Jazz Session, The Amnesiacs, 7 p.m., free.

Balancoire: 2565 Mission, San Francisco, 415-920-0577. "Cat's Corner," 9 p.m., $10.

Club Deluxe: 1511 Haight, San Francisco, 415-552-6949. Patrick Wolff, 10 p.m., free.

Jazz Bistro at Les Joulins: 44 Ellis, San Francisco, 415-397-5397. Charles Unger Experience, Fridays, 7:30 p.m.; Wednesdays, 7:30 p.m., free.

Le Colonial: 20 Cosmo, San Francisco, 415-931-3600. David Byrd and Byrds of a Feather, Wednesdays, 7-10 p.m., Free.

Monarch: 101 Sixth St., San Francisco, 415-284-9774. Smoked Out Soul, 9:30 p.m., $5.

Savanna Jazz: 2937 Mission St., San Francisco, 415-285-3369. Abe Imansia Jazz Group, Wednesdays, 7:30-11:30 p.m.

Top of the Mark: One Nob Hill, 999 California, San Francisco, 415-616-6916. Ricardo Scales, Wednesdays, 6:30-11:30 p.m., $5.

INTERNATIONAL

Bissap Baobab: 3372 19th St., San Francisco, 415-826-9287. "Baobab!," timba dance party with DJ WaltDigz, 10 p.m., $5.

The Cafe: 2369 Market, San Francisco, 415-621-4434. "Latin Lounge," Wednesdays, 5-10 p.m.

Fort One Bar & Lounge: 2801 Leavenworth, San Francisco, 415-671-8081. "Bachatalicious," 7 p.m., $5-$10, playasf.com.

Make-Out Room: 3225 22nd St., San Francisco, 415-647-2888. "Frigo-International Discotheque," w/ DJs 2shy-shy & Melt w/U, second Wednesday of every month, 9:30 p.m., free.

BLUES

Biscuits & Blues: 401 Mason, San Francisco, 415-292-2583. Mike Zito, 7:30 & 9:30 p.m., $20.

Boom Boom Room: 1601 Fillmore, San Francisco, 415-673-8000. Dr. Mojo, second Wednesday of every month, 8 p.m.-3:30 a.m., Free.

Elite Cafe: 2049 Fillmore, San Francisco, 415-673-5483. "Fried Chicken & Blues," 6:30 p.m.

The Royal Cuckoo: 3202 Mission, San Francisco, 415-550-8667. Big Bones & Chris Siebert, Every other Wednesday, 7:30 p.m., free.

KARAOKE

The Chapel: 777 Valencia, San Francisco, 415-551-5157. Karaoke with KJ Paul, 9:30 p.m., free.

The Lister: 77 Cambon Drive, San Francisco, 415-584-4445. Wednesday Karaoke, 9 p.m.-1 a.m.

SOUL

Monarch: 101 Sixth St., San Francisco, 415-284-9774. "Smoked Out Soul," w/ Zebuel & guests, fourth and second Wednesday of every month, 9 p.m., facebook.com/smokedoutsoul.

ROCK

Starline Social Club: 645 W Grand Avenue, Oakland. Wax Idols, With Disappearing People., 8 p.m.-midnight, Free.

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By Dan Savage

Fortyish, straight, white dude here. I have this weird (possibly misogynistic) belief that, when it comes to sex, I can't win. Actually, I think men in general can't win. Thoughtful, well-meaning men at least. It comes down to this: During sex, if the man doesn't come, it's the man's fault, because he clearly has problems with his dick and is barely even a man and should be ashamed of himself. If the woman doesn't come, it's also the man's fault, because he's clearly bad at sex and doesn't even care and is barely even a man and should be ashamed of himself. So am I a misogynist or just a guy with issues? Any advice for me moving forward?

Yeah, I Got Issues

If you've been with women who blamed you when you didn't come, YIGI, and then turned around and blamed you when *they* didn't come, well, that had to be annoying. Or maybe you're referring to something in the ether and not to any inability-to-climax/inability-to-induce-climax shaming you've actually come in for. (Have you been with women who shamed you like this? If so, and again, that had to be annoying. Have you been with any women at all? If not, it's possible your letter is an MRA setup and/or you're a misogynist with issues.)

If this has actually happened to you, YIGI, chalk it up to "some people are awful, women are people, some women are awful" and let it go. And remember this about men: Sometimes we come during sex, sometimes we don't, the number of times we don't increases with age. Focus more on intimacy, connection, and mutual pleasure, YIGI, and less on spooging all over everything—and seek partners with the same focus.

As for women: You do know that dick alone isn't gonna do it for most women, right? Only a small percentage of women can come from PIV intercourse alone. (If you didn't know, you know now, and you're welcome.) And you're familiar with the clitoris, right? (If you weren't, google it, and you're welcome.) But if you find yourself in bed with a woman and you're having difficultly helping her come (you're there to *help* not *make*), ask her if she can make herself come. If she can't, odds are you won't be able to help her come, either—not you, not anyone else. If she *can* make herself come, ask her to masturbate to climax while you watch. Make a close study of what works for her. If she touches herself in a certain way, learn to touch her in that way. If she busts out a vibrator, use that vibrator before, during, and after PIV or instead of PIV. Good luck.

I'm a fan from way back. A therapist told me to go out and have some fun—I'm a married woman with teen boys and feeling a bit lonely—but I'm not looking to have an affair. I just want a spanking now and then. I found the one kink club I visited in New York to be kind of depressing, and my spanking friends are more of a social group who hang out on the weekends. I just need a little recreation—some good, clean spanking fun. Would love your advice.

Seeks Paddling And Needs Know-How

Kink enthusiasts, like dentists and accountants and troglodytes (hey there, CPAC), have conventions, SPANK, where like-minded/employed/aroused folks meet and socialize before heading up to their hotel rooms for some good, clean kinky fun. I think you should get your ass to one of the many spanking conventions out there—and so does Jillian Keenan, journalist and author of *Sex with Shakespeare*, a memoir about your shared kink (spanking) and how Shakespeare's plays helped Keenan discover and accept herself, as a human being and as a kinkster. (It sounds like a stretch, I realize, but do yourself a favor and read *Sex with Shakespeare*—it's a funny, moving read, and it's packed with fresh *and* convincing kinky reads on Shakespeare's plays.)

"National parties are a great way to get safe, fun, no-sex spankings and meet other people in the scene in a low-pressure environment," said Keenan, who sent along a list of events all over the country: Shadow Lane (Las Vegas), Boardwalk Badness Weekend (Atlantic City), Crimson Moon (Chicago), Spanking Club of New York (New York City), Texas All State Spanking Party (Dallas), and Lone Star Spanking Party (Houston).

"There are some parties I've chosen not to attend for political reasons," said Keenan. "The spanking community isn't immune to heteronormative bullshit, unfortunately, and some parties explicitly prohibit M/m play. Any party for sexual minorities that prohibits expressions of other minority sexual identities doesn't deserve our time or our money!"

Someone asked me to pee on them and offered to pay me. I didn't know what to do. They weren't unattractive. Would you pee on someone for money?

Perplexed European Enquires

I'm not ready to go pro at this stage in my career.

I'm a straight man who was recently dumped over text by a woman after we dated for about four months. I thought we were in love, but she said she doesn't have room for a relationship in her life right now. I know this is BS. I think she dumped me so that she could sleep with another guy. In fact, I think I know who the guy is. Anyways, I recently had some rebound sex (it was awesome), and the whole time during it, all I could think about was my ex-girl sleeping with this other guy, and it kind of turned me on. Am I weird?

Moving On, Remembering Ex

When you say you know "this is BS," MORE, I trust you're referring to the text she sent when she dumped you—"I don't have room for a relationship right now"—because that is definitely bullshit. People say that to be kind, and it's our job to hear what they're really saying: "I'm not interested in being in a relationship *with you*, right now or ever." But if what you mean by "this is BS" is that she loves you too but had to call it off to go fuck some other guy and you still might have a shot with her, please disabuse yourself of that belief.

Now, in answer to your question, MORE, you're not weird. I don't think your reaction is *typical*, but variance is the norm when it comes to human sexuality. It's high time we all embraced this bit of cognitive dissonance: Everyone is weird, so no one is weird.

If you and your ex are still speaking/texting, and you think you may be on potential future-FWB terms, MORE, you could go for broke and tell her about your weird-but-not-weird (and unexpected) reaction to the thought of her with this other guy. If your convos gravitate toward sex or sexy memories—mutually—let her know you're up for either a FWB/MMF threesome sometime or some cuckolding-themed dirty texting. She may be game, she may not be—but nothing ventured, nothing gained.

ITMFA! Let people know you want to impeach the motherfucker already! Get ITMFA buttons, T-shirts, hats, mugs, lapel pins, and more at ITMFA.org. All proceeds benefit the ACLU, Planned Parenthood, and the International Refugee Assistance Project.

On the *Lovecast*, dating someone with borderline personality disorder—it ain't pretty: savagelovecast.com.

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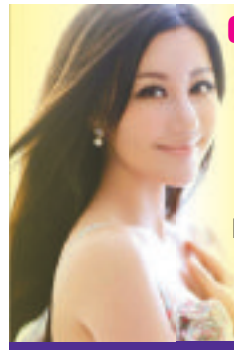

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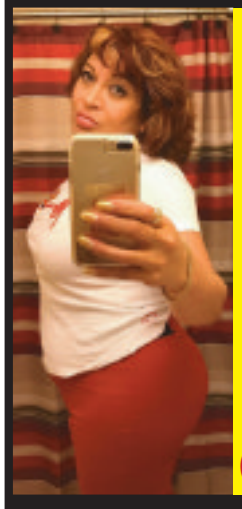

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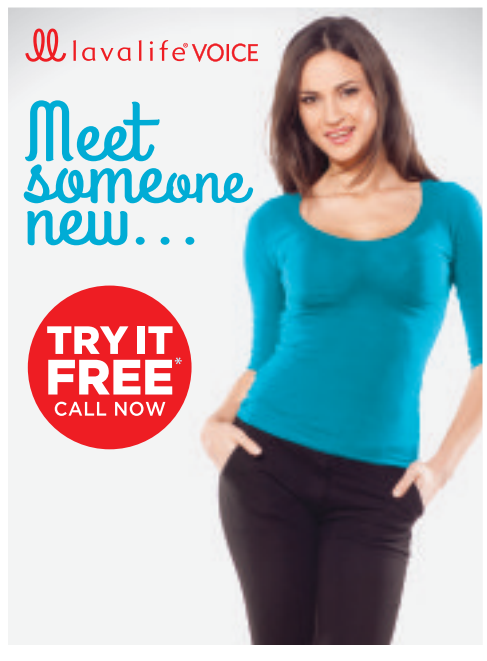

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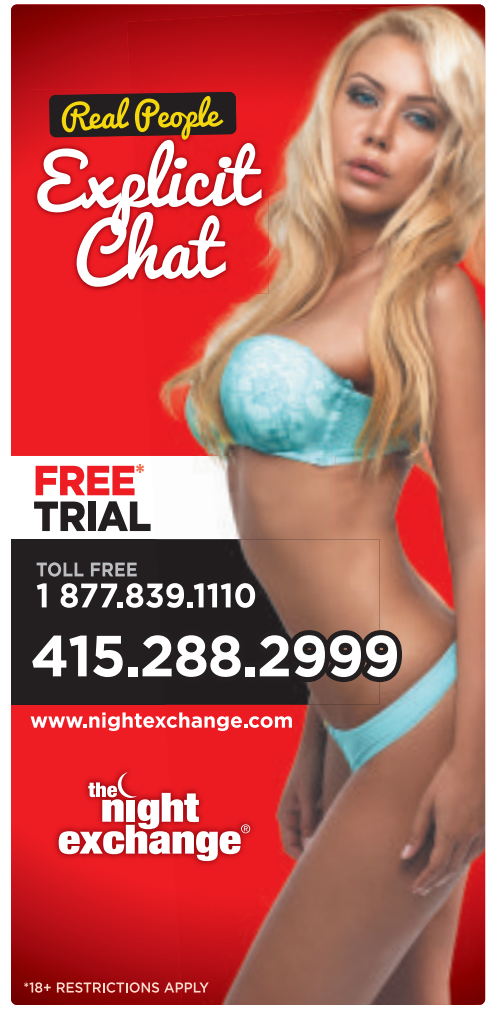

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FICTICIOUS BUSINESS NAME

FICTITIOUS BUSINESS NAME STATEMENT
File No. A-0374406-00
Fictitious Business Name(s):

Couture Dance

Alliance, 564 Monterey Blvd., San Francisco, CA 94134, County of SF
Registered Owner(s):
Luis A. Aguilar Jr., 444 Sawyer St., San Francisco, CA 94134
The business is conducted by: an individual
The registrant commenced to transact business under the fictitious business name or names listed above on Jan. 25, 2017
I declare that all information in this statement is true and correct. (A registrant who declares as true any material matter pursuant to Section 17913 of the Business and Professions code that the registrant knows to be false is guilty of a misdemeanor punishable by a fine not to exceed one thousand dollars ($1,000).)
S/ Luis A. Aguilar Jr.
This statement was filed with the San Francisco County Clerk on January 25, 2017
NOTICE-In accordance with Subdivision (a) of Section 17920, a Fictitious Name Statement generally expires at the end of five years from the date on which it was filed in the office of the County Clerk, except, as provided in Subdivision (b) of Section 17920, where it expires 40 days after any change in the facts set forth in the statement pursuant to Section 17913 other than a change in the residence address of a registered owner. A new Fictitious Business Name Statement must be filed before the expiration. The filing of this statement does not of itself authorize the use in this state of a Fictitious Business Name in violation of the rights of another under federal, state, or common law (See Section 14411 et seq., Business and Professions Code).
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